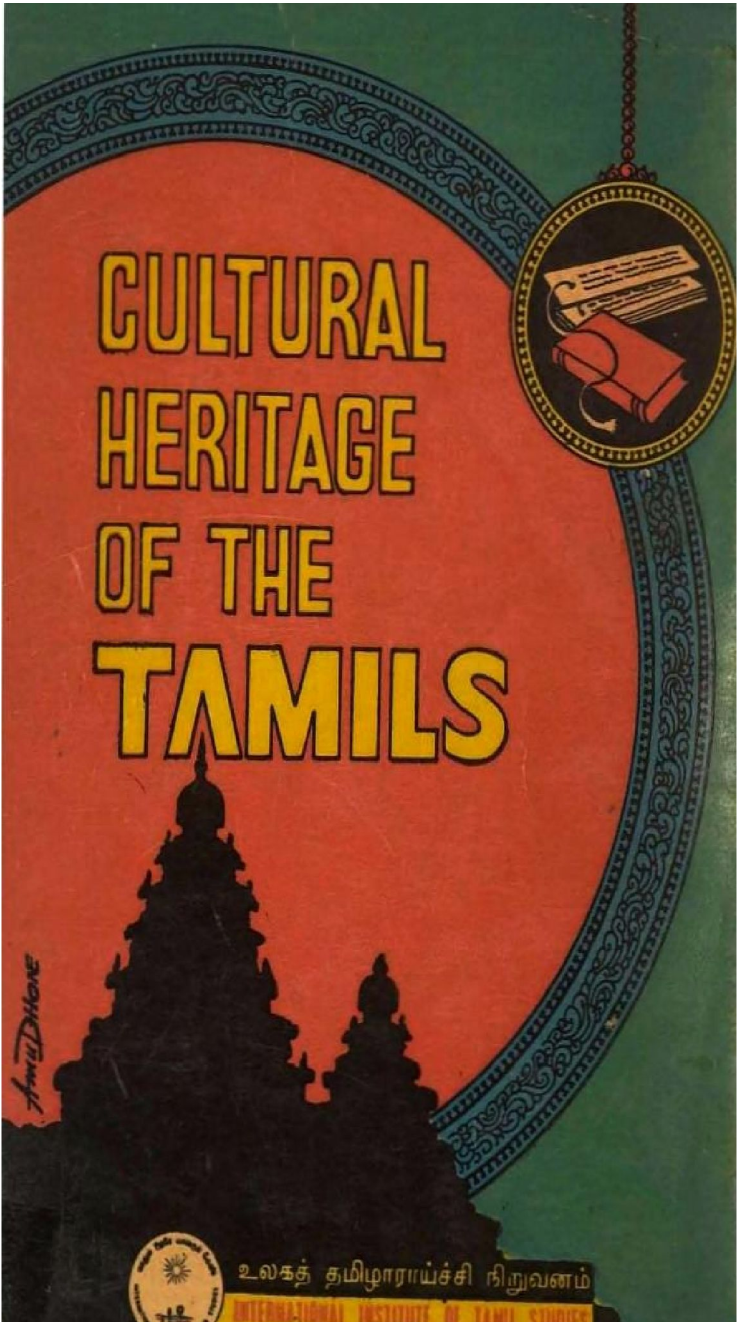
CULTURAL HERITAGE OF THE TAMILS



உலகத் தமிழாராய்ச்சி நிறுவனம்

INTERNATIONAL INSTITUTE OF TAMIL STUDIES

CULTURAL HERITAGE OF THE TAMILS

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FOREWORD

Among the classical living languages of the world, Tamil has a living tradition of its own. This has been accepted by western scholars like Caldwell, Slater, Winslow and others. According to Tylor "Tamil is one of the most copious, refined, and polished languages spoken by man". Winslow comments, thus: "It is not perhaps extravagant to say, that in its poetic form, the Tamil is more polished and exact than the Greek and in both dialects, with its borrowed treasures, more copious than the Latin. In its fulness and power it more resembles English and German than any other living language".

Culture may be defined as the complex of ideas, conceptions, developed qualities and organised relationships and courtesies that exist generally in a society. Every culture has thus a dual characteristic, one which is primarily of value to itself, to its own inner growth and the other a more universal quality which mingles with the common inheritance of man. Here in this volume an attempt is made to expose the cultural tradition of the Tamils.

The International Institute of Tamil Studies is planning to expose and project the cultural idendity of the Tamils to the Western World, by publishing certain volumes on the Cultural Heritage of the Tamils. This project is executed by commissioning the master brains of the various faculties of Tamil Studies.

This Introductory Volume contains 21 articles on various faculties on Tamil Culture. Articles on literature and grammar show the vast scope for further research in those areas. The articles on music, Drama, Folk arts, Festivals, Sculpture, Archaeology, and History give new light to those areas. The thought provoking subjects like Agriculture, Medicine, Library and Scientific knowledge, and cultural contacts, are dealt with in detail.

I congratulate the scholars of the various faculties of Tamilnadu and the Institute for providing worthy articles and bringing out such useful volumes, which enlighten the heritage of the Tamils.

(SD.) C. ARANGANAYAKAM

INTRODUCTION

Culture or civilization is not something easily definable. It is not something that sprouts from nowhere; but rooted in the life of the people for centuries. We may say that anything cultivated and nurtured is culture. Here it indicates the way of living upheld by mass, class and classics.

'culture is the widening of the mind and that of the spirit' (Nehru) 'A nation's culture resides in the hearts and in the soul of its people' (Gandhi). 'The great aim of culture is the aim of setting ourself to ascertain what perfection is and how to make it prevail' (Mathew Arnold).

Culture and civilization, taken in its wide ethnographic sense is that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of Society (Taylor, Encyclopaedia of Social Sciences).

Anything transmitted from ancestors or past ages is called heritage, which indicates the continuity of thought from generation to generation.

Tamils are the people living in Tamilnadu, in the southern part of India, in Ceylon and scattered all over the world. Tamil is in a way the representative of Dravidian speech, in that it has preserved the spirit of the Dravidian in a purer form than the other speeches of the same family. Genuine Dravidian roots and words have been very largely preserved in Tamil. It was not influenced by Sanskrit to the same extent as Telugu, Kannada and Malayalam. Tamil has the oldest and the most independent type of literature among the Dravidian languages, and the beginnings of this literature goes back to the B. Cs.

We are planning to have the Cultural Heritage of the Tamils in many volumes, in the model of "The Cultural Heritage of India" and "The History and Culture of the Indian people". The present volume, the first step in this project, is merely an introduction to this elaborate study. We can approach all the relevant subjects in the historical aspect, because we are having a tradition of more than two thousand years. Only by looking into the whole and exploring all inter-disciplinary fields, we can have a full picture of the Cultural Heritage of the Tamils. So we are planning further to conduct seminars on the following subjects: 1. Archaeology 2. Sociology 3. Economy 4. Politics 5. Education 6. Ethics 7. Dance 8. Drama 9. Music 10. Scientific Knowledge 11. Engineering Technology 12. Siddha and Ayurveda medicine 13. Astronomy and Astrology 14. Flora and Fauna 15. Mythology and beliefs 16. Costumes and ornaments 17. Customs and Manners 18. Food habits 19. Trade and Transport 20. Industries 21. Religion and philosophy 22. Cultural contact with outside world etc.

We have conducted four Seminars in this type and the coming one is on the "Historical Heritage of the Tamils" which will be conducted from 23rd to 25th December 1981. Among the four seminars the first one deals with the Cultural Heritage, second on the Literary Heritage, third on Language and Grammar and the fourth one about Art and Architecture of the Tamils. From the four, the third one on Language and Grammar has been published by the institute first. Now the papers of the First and Second seminars are edited and Published in book form.

We convene seminars by inviting suitable, capable and eminent scholars in each field to read papers. After that the papers are open for discussion and finally it should be corrected and edited by the institute. We are planning to produce Ten remarkable volumes on the Cultural Heritage of the Tamils.

Understanding the past will be very useful for raising ourself in the future. Every man must know what is going on around him which requires a detailed analysis of yesterday today and tomarrow. This will include the area of antiquarian, educational, Social, Political, economical and Cultural development. This will help us for appreciation, elimination of unwanted ideas, development of useful ideas, communication of the best for better understanding.

The temples of Tamilnadu, Engineering skills like Kallanai Dam, Cittannavasal Paintings, Mahabalipuram sculptures and such other portray the architectural, scientific and other talents of our ancestors. Such glorious landmarks in the cultural tradition of the Tamils should be made known to all over the world.

As a beginning of this venture, we have brought out this introductory volume. In this, there are twenty one articles relating to the various aspects of Tamil culture: Literature, Language, Script, Music, Drama, Folk arts, Festivals, Sculpture, Archaeology, History, Agriculture, Medicine, Library, Scientific Knowledge, Cultural contact etc.

We are thankful to the scholars who participate in the joint venture of gleaning the past glories of the Tamils.

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KEY NOTE ADDRESS

Dr. V. C. Kulandaisamy

I am extremely thankful to the organisers of this Seminar for having given me an opportunity to participate in this pleasant function. I have to add at the same time that I feel quite diffident as I stand before you. I realise too well that I will not be able to approach the subject of the Seminar with any claim either for breadth of understanding or for depth of scholarship. My observations, therefore, will be somewhat general and, to be more frank and sincere, even superficial.

There are various components that go to make the heritage of a people. The social and cultural aspects of a nation are quite intimately bound up with the economic conditions and the capacity of the people for the creation of wealth. while our literature is helpful for understanding many aspects of our past civilization, we are somewhat handicapped when is comes to an evaluations of the level of knowledge that was reached in the field of, what is now recognised as, science and engineering.

While mention is made in our literary works about various aspects of construction and fabrication, both of structures and gadgets, we are not able to trace any worth-

while treatise on these subjects in Tamil. In our effort to understand the state of civilization of our ancestors, this is an area of deficiency. We are still not very happily placed, in terms of reliable documents on practices concerning physical development. There are many aspects that deserve consideration. I will avail myself of this occasion to focus attention on three aspects.

In general, those nations which have achieved a high level of development in the agricultural civilization, have normally reached high levels of achievement in three major areas: viz.

i. Development of irrigation;

ii. Development of trade involving navigation;

iii. Establishment of cities.

We may take a look at the level of achievement that can be conceded in favour of ancient Tamils in these three fields. We may start with irrigation structures. Sangam literature abounds in references to the benevolance of Kings and Chieftains who have established a large number of irrigation works, including canals and tanks. They have not only constructed irrigation works in their own country but have also gone outside the boundaries of their homeland and established irrigation works.

A book in German by name "Wüesten, Deiche und Turbinen" has been written by an author, named H. W. Flemming. It is a book in the field of Engineering, wherein the following observations have been made with regard to construction of irrigation works in Africa by South Indians:

> "A very highly astonishing discovery of recent research is the remains of irrigation works in South East Africa which do not belong to the cultural influence of Egypt. The high culture of Indian Dravidians who are pushed South by the Indo-Germens had enough initiative, once

upon a time, to penetrate into the South East of Africa and to build magnificent irrigation works there. These installations apparently helped the cultivation of 'Mountain Paddy' a very peculiar variety of crop that has ever been come across. Whole hillocks in the North East of Southern Rhodesia were covered with terraces whose steps are based on several layers. Masonry walls of height about 1. 30 to 1. 60 metres were raised at intervals of about 9 to 11 metres. The spaces between the walls were filled with earth so that horizontal beds of 10 metres breadth were formed. In all places where such terraces were found, there was also evidence of irrigation trenches which served to irrigate the fields. A highly developed form of agriculture should therefore have been practised there formerly, which was far beyond the culture of Negroes presently inhabiting the place, who do not even know the meaning of these plants and are not capable of using them. Terraces are laid only at places where the foundation (the bottom-most strata) consists of granite, that is to say, only at places where there was the guarantee that the water did not seep away, but was used to the advantage of the beds lying lower down. Colleagues of Leo Frobenius, the researcher from Africa, could distinguish between older terrace construction which was very carefully laid and newer ones which was not so very well built. From the stone carvings, it can be seen that the best carvings belong to the oldest of times and that there was a gradual decline of this art. From legends, fairy tales and details of metal extraction processes. Leo Frobenius has concluded that the high culture which gradually declined in East Africa has been associated with the Indian Culture".

The 'Mountain paddy' about which reference is made is known in Tamil as 'ஐவனம்'. The following poem from Puṟanaaṉūṟu by Vaṭamavaṇṇakkaṉ Tāmotaraṉār refers to mountain paddy:

"பரியல் வேண்டா வருபத நாடி
ஐவனங் காவலர் பெய்தீ நந்தின்
ஒளிதிகழ் திருந்துமணி நனியிரு ளகற்றும்
வண்புல நாடன் வயமான் பிட்டன்"

Again in Cilappatikāram mention is made of mountain paddy in the following lines in காடுகாண் காதை. மறையோன் tells Kōvalaṉ as follows:

"……………மானின்று விளிக்கும்
கானமும், எயினர் கடமும், கடந்தால்
ஐவன வெண்ணெலும், அறைக்கட் கரும்பும்
கொய்பூந் தினையும் கொழும்புன வரகும்"

Tiru. Veṅkaṭacāmi Nāṭṭār states that 'ஐவனம்' is a kind of paddy. Another example of an important irrigation structure now existing in Tamilnadu is the Grand Anicut. It is a marvellous structure whose importance from the point of view of history has not been fully recognised. Grand Anicut has been constructed on sand bed, which in Engineering literature is referred to as 'Previous Foundation'. The construction of structures on 'Previous Foundation' is even today a difficult area of technology. In the case of these structures, water flows not only over the structure but also by seepage underneath the structure. Failure can take place either due to the flow over the Anicut or the seepage taking place under the Anicut. That a structure of the magnitude as Grand Anicut was constructed by king Karikālaṉ nearly 2000 years back and that it has been standing the test of time till today, is a matter of extraordinary achievement. Over the years, there are evidences of failures of hydraulic structures both in developing and in advanced countries. Many modern structures have failed. The enduring nature of Grand Anicut, in spite of numerous floods over 20 centuries is a matter of great significance. Either the structures about which Flemming had referred to or a structure like the Grand Anicut could not have been built either on the basis of thumb rules alone or on the basis of knowledge communicated through mouth

from father to son. There must have existed well-developed procedures for planning, designing and execution of such projects. It is really surprising that we are not able to come across even a trace of literature in Tamil dealing with these subjects. It is an area in which research scholars in Tamil should devote particular attention. Here exists a great gap which needs to be filled.

Secondly, we come to the area of trade practices and navigation. Tamils were known for their seafaring activities. Some of the ancient Tamil Kings had achieved great heights in terms of their naval power. Veṇṇikkuyattiyār while singing in praise of Karikālan̲ says:

> "நளியிரு முந்நீர் நாவா யோட்டி
> வளிதொழி லாண்ட வுரவோன் மருக"

Mention may also be made of Nappacalaiyār's Poem on Malaiyamān̲ Tirumuṭikkāri:

> "சினமிகு தானை வானவன் குடகடல்
> பொலந்தரு நாவா யோட்டிய அவ்வழிப்
> பிறர்கலம் செல்கலா தனையேம்"

These are more references to the possession of vessels that could ply on the seas. These lines do not give an indication of the level of achievement that has been reached in ship-building in those days. I like to quote again, from the book by Mr. Flemming:

> "Accordingly, the Dravidian culture must at one time have had so perfected the art of plying of ships, that their achievements were not very much behind those of the European discoverers of America. The distance bewteen India and the east coast of Africa is greater than that of the shortest route between Africa and South America and is about as great as the distance between Spain and North America. However, Africa has remained accessible to India by Coastal Shipping. The achievements are admirable.

> The terrace cultivation of rice is prevalent even today in the Phillipines. Even there, the plants have not been built by the natives. They too are probably likewise to be traced back to the cultural influences from India. The subsequent generation of people were atleast in a position to continue to operate these plants. The journey from India to Philippines by ship is very often not along the coast, since the stretch is largely divided. This enlarges the distance from the coast so much that the voyage of these former people of India should be recognised as an achievement of high order."

Flemming is of the opinion that the level of ship-building reached by the Dravidians in those early days was as good as, if not superior to, the competence achieved by the Europeans in 15th Century when they discovered America. These tributes have been paid by a technologist to whom no prejudice for or against Tamil Culture can be attributed. Again, the kind of vessels that they were able to build and the navigation routes that they were able to achieve, not along the coast but across the seas, could not have been done without the assistance of substantial level of knowledge, which should have been developed over generations and transmitted through recorded documents. Even here, we have no evidence whatsoever excepting the brief references to the naval might that we come across in our literary works.

Thirdly, I come to city building. Every great civilization had to its credit, the establishment of great cities. Urbanisation may be a phenomenon associated with industrialisation. But cities by themselves are not completely the consequences of industrialisation. Even in the distant past, art flourished; great intellectual contributions were made and great leadership of men appeared only in the environment provided by the cities. Tamilians were one of the greatest city building races. I would like to quote again an observation made by

Sir Patric Geddes, who was one of the greatest of Town Planners. He makes she following observation about Kāñcipuram:

> "Here is not simply a city monumental by great temples and rich and varied by innumerable minor ones; what rejoices me is to find the realisation of an exceptionally well grouped and comprehensive town plan and this upon a scale of spacious dignity combined with individual and artistic freedom to which I cannot name any equally surviving parallel, whether in India, or elsewhere."

It is quite possible that the Kāñcipuram that Sir Patric Geddes refers to is not as old as the irrigation structures or the ship-building activities that I have talked about; but the establishment of these cities was not an abrupt event. It is only a continuation of the traditions that might have been developed over a period of centuries.

Cilappatikāram provides a graphic description of Maturai. One comes across many concepts which are in conformity with the modern principles of town planning. We have today the concept of zoning, according to which we try to establish separate zones for different categories of requirements. We specify: residential areas; shopping centres and market places. We specify areas intended for industrial establishment, parks, play-fields and other uses. Cilappatikāram gives a vivid description of streets which have shops during the day-time (நாளங்காடி) and streets that have shops open during the night (அல்லங்காடி). There were streets allotted for the manufacture and sale of different kinds of articles. Streets were specially allotted for the sale of cloth, sale of food articles, sale of military goods and other articles. There were separate streets in which various kinds of artists were allotted houses. I quote a few lines from cilappatikāram to substantiate my observation:

"ஓவுக் கண்டன்ன இரு பெரு நியமம்"

— — — — —

நறுமடி செறிந்த அறுவை வீதி

— — — — —

நெல்லுப் புல்லு வரகு தினை சாமை
இறுங்கு தோரை இராகி எண் கூலம்

— — — — —

கூலம் குவித்த கூல வீதியும்

— — — — —

வையமும் பாண்டிலும் மணித்தேர்க் கொடிஞ்சியும்
மெய்புகு கவசமும் வீழ்மணித் தோட்டியும்

— — — — — —

செம்பிற் செய்நவும், கஞ்சத் தொழிலவும்
வம்பின் முடிநவும் மாலையிற் புனை நவும்

x x x

In Maṇimēkalai mention is made about underground drainage in Vañci. In Tamil it is referred to as 'சுருங்கைத் தூம்பு' :

……………மனைவளர் தோகையர்
கருங்குழல் கழுவிய கலவை நீரும்
எந்திர வாவியில் இளைஞரும் மகளிரும்
தந்தம் இல் ஆடிய சாந்து கழி நீரும்

— — — — —

All these waters reach the underground drainage. We may come across some sceptics who may possibly argue that these descriptions may be the result of the imagination of the poets who were the authors of those works. Anticipating this kind of criticism Sir. P. S. Sivasami Iyer makes the following pertinent observation:

"It would be absurd to suppose that such description of cities and towns in literature were not founded on a solid substratum of truth".

The question now arises as to whether learned treatises existed in those days dealing with these subjects in Tamil. I quote the following lines from Neṭunalvāṭai:

"நூலறி புலவர் நுண்ணிதிற் கயிறிட்டுத்
தேஎம் கொண்டு, தெய்வம் நோக்கிப்
பெரும்பெயர் மன்னர்க் கொப்ப மனை வகுத்து"

It can be seen that planning was done by persons who have studied the relevant books. In Cilappatikāram mention is made about "நூலோர் சிறப்பின் முகில் தோய் மாடம்". We came now to Maturaik Kāñci. There, mention is made about the city guards who guard the cities in the night. They are referred to as :

"...... ... ... செறிந்த
நூல்வழிப் பிழையா நுணங்கு நுண் தேர்ச்சி
ஊர் காப்பாளர்"

That means these guards do not deviate from the guidelines established in the books for the profession.

In the first instance, quoted above, it is stated that the planning of towns was done as laid down in book. In the second case, construction of tall buildings is said to have been done as specified in books. In the third case, it is stated that the guards who keep a watch over the cities in the night do their duty according to what has been laid down in books. Very obviously these books referred to are not books dealing with literary themes, literary discourses or philosophical treatises. These must be valid texts in the area of knowledge concerned. Similarly, there must also have been books dealing with the subjects like ship-building, navigation, irrigation structures, drainage structutes, tanks and many other similar physical facilities which were necessary for the economic development of a Nation.

The question now is how we could reconstruct the information that might have been available in these areas of knowledge. We do have books today in Sanskrit dealing with many of these subjects. For your information, I might say that while Tamil-Nadu has the richest treasure of granite sculpture, there is not a single comprehensive book in Tamil in this particular

area of art. All the books available are in Sanskrit. Scholars in the area of Tamil as well as in history should make systematic efforts to study the literature available in Sanskrit, gather evidences of references to such treatises in Tamil literature and see what part of these contributions now available in Sanskrit could possbily have been either original contributions made by scholars in this part of the country or translations of past literature which might have been available in Tamil language. We need make a totally new approach to the authorship of the literature that may be found in Sanskrit. Today even the most talented research worker in Tamil Nadu, writes most of his contributions only in English. That does not make the contributions either British or European. We are aware that in the history of India, periods have existed when Sanskrit flourished and was accepted as the language of the scholars and was used in the courts of Kings and among scholars. One may have to go into details of the literature available in Sanskrit to see what part of these contributions could be traced to the heritage and civilization of the ancient Tamilians. Knowledge available in Sanskrit literature is not the contribution of any single race or language group. A significant part of it must be ascribed to the Dravidians. Considerable cloud needs to be cleared regarding the composition of, and contributions to, what we now call Indian heritage. We need take up systematic research in this regard.

On this occasion, it may be appropriate to make an observation. Research is an activity aimed at finding the truth. We should look for truth as it exists and not as we would like to have it. It needs a scientific approach with a high level of objectivity. I may be pardoned for saying that in the field of language studies, in India, objectivity is not a strong point. Very often pre-conceived notions dominate and efforts are made to find only such facts as may support a fond belief. Nothing could be more inimical to research than this approach.

Secondly, honest difference of opinion is not viewed with respect and consideration. The one who has a different opinion is sometimes dubbed as an enemy. These are deficiencies and weaknesses that mature research workers should try to overcome. We should make systematic and concentrated efforts to have a comprehensive understanding of our past and interpret it in a proper way to the rest of our countryman as well as to the peoples of the world. Few nations in the world could claim either in the fields of literature or in other areas of human excellence such great records of achievements as the Tamils could. The heritage of the Tamils therefore, is a matter of pride, matter of interest, not only to us Tamils, but also to the humanity as a whole, since it represents period of glory for the mankind. In other words, the heritage of the Tamils is really the heritage of the human race and it is our duty that we make this known and available to workers in this field all over the world. We should confess that we have done precious little in this regard. Perhaps the International institute of Tamil Studies is the fittest organisation to take over such responsibilities. Let me hope and trust that this Seminar will provide the starting point in this direction.

ANCIENT LITERATURE
(from B. C. to 1000 A. D.)

Dr. V. Sp. Manickam

There is no need to discuss the antiquity of Tamil literature in the pre-Christian era. That Tamil literature is as old as and as rich as Greek, Sanskrit and Chinese literature is a proven fact. Even the pessimists who question fixing the beginnings of Tamil literature in the pre-historic times are not willing to assign its date to the post-Christian era.

Sources

What is the exact date of the origin of Tamil literature even the pre-Christian era? Is it possible to say anything exact in this matter? What are the works belonging to that period that are still available? What are the sources which may be relied upon for writing a history of ancient Tamil literature? At first these questions may appear as insoluble for those who view age long traditions and literary evidences as fictitious and unreliable. It is not wise to reject these sources as totally unfounded: for, other sources such as inscriptional references and authentic written records are developments only in the historical period. Therefore there is no escape for historians except to depend upon oral traditions and literary references. Of course, I agree with those who suggest that these sources should not be taken as such and they may be accepted only after very careful investigation. It should be noted that there are some traditions which are still orally transmitted from generation to generation with variations and there are others which had the good fortune of being written down in black and white centuries ago, thereby giving no room for variation. Whether a tradition is oral or written, the historian should consider the spirit underlying it.

Earliest works

The Tamils may be said to be very fortunate and lucky in having Tolkāppiyam and Caṅkam Classics which are the extant old Tamil literature truly representing the bulk of ancient Tamil works lost for ever. Tolkāppiyar whose age is generally placed in the 5th century B.C. gives us a lot of information for tracing the heritage of the Tamils. This treatise, though old, should not be misconstrued as the first composition in Tamil. Comparatively speaking, it is the latest one in the order of ancient Tamil works. Tolkāppiyam being a grammatical work, must necessarily have been preceded by a wealth of literary and poetical composition for the codification of Akam and Puṟam principles. It should be remembered that Tolkāppiyam is not also the first grammatical work in Tamil. The prologue by Paṉampāraṉār points out that Tolkāppiyar studied previous works in grammar (முந்து நூல்கண்டு) in order to make his writing perfect and precise. The word 'nūl' denoted work on grammar in the age of Tolkāppiyar. As there was a number of grammatical treatises Paṉampāraṉār refers to them in general. About the ancient Tamil works P. T. Srinivasa Iyengar in his "History of the Tamils - from the Earliest Times to 600 A.D." remarks : "Numerous poets must have flourished before the age of Agattiyanar; for he could not have composed a grammar of literary Tamil and its literature without having previously studied innumerable poems. But the existence of these poets is not even hinted at by the commentator on Iraiyanar Agapporul." (p. 233)

Any casual reader of Tolkāppiyam will easily understand that this work would not be the outcome of the literary growth of a few centuries in a language and that the pattern and plan, method and mode adopted by Tolkāppiyar reflect the time-honoured tradition held in the various schools of thought. It is wrong to hold as some do that there were only two kinds of literature Akam and Puṟam in ancient days. Ceyyuḷiyal, the best and biggest in Tolkāppiyam provides us with ample material for constructing the history of Tamil literature before

the 5th century B.C. In pre-Tolkāppiyam period, there were epics, minor literature, devotional hymns, folklore, proverbs, prose etc. The kinds of literature as revealed in Ceyyuḷiyal are more than thirty. It is no exaggeration to say that the kinds of Tamil literature we come across in the medieval and modern periods were mostly in existence in pre-Tolkāppiyam age also, perhaps with some difference. There is a saying that history repeats itself. Why should we not coin another saying that literature repeats itself?

Legend and Truth

The commentary on Iṟaiyaṉār Akapporuḷ has embedded the tradition of founding of three Tamil Caṅkams, giving in detail the duration and venue of each Caṅkam the number of poets, the number of patrons, the works etc. There is no doubt that this contains historical and quasi-historical truths. However it is the duty of the historians to find out the element of truth in the legend and make use of it, profittably. Dr. K.K. Pillai in his voluminous work "A Social History of the Tamils" aptly states: "On the whole the legend, as it appears in any of the versions available at present, is unacceptable to the student of history. Nevertheless, the entire tradition concerning the Academy could not have arisen normally without any basis. Secondly certain kings and poets mentioned in the traditional accounts, figure in more than one classic in the Sangam Age which fact strengthens the historicity of these personalities. Perhaps fact and fiction have got mixed up in the various versions now available to us" (p. 98). Writers on Tamil or Indian history should adopt the spirit evinced by Dr. K.K. Pillai in the interpretation of traditional accounts in India.

First Millennium B. C.

The commentary totals 9,990 years as the duration of the three Tamil Academies. It is natural for a historian to consider them as false figures. Yet we have to ponder over some points in the origin, growth and development of a literature. Today writing has become prefessional and commercial. Thanks to

printing press and new developments in modern societies books are manufactured at great speed in large numbers like goods. In distant far off days writing was a normal but slow process. For hundreds of years the society remained unchanged and unaffected. The pace and degree of transition was, if any, invisible. A stretch of 10,000 years in olden days could not have witnessed so many tremendous and astounding changes which we find in small period of two or three decades of our time. This defference should be taken into account when we attempt to write the literary histories of earlier days.

To produce grammatical treatises like Tolkāppiyam and the previous works on which it was band and the huge literary works which were the sources for these works, a long period of hundreds of thousands of years was normally required. These basic works could not have been produced in quick succession. In the light of this explanation, we should view the long duration of the three Caṅkams as the period of the orderly growth of ancient Tamil literature. One millennium is not too long for the history of a classical language like Tamil. Therefore I may not be wrong in concluding that the humble and ordinary beginnings of the Tamil literature may be traced prior to ten thousand years before Christ.

The Age of Tolkāppiyam

My paper should cover the longest period of the history of Tamil literature - from B.C. to 1000 A.D. It will be insipid and ineffective if my paper catalogues the names of the poets and gives a summary of the contents of their works as in a text book or students' notes. You will certainly not expect a paper of that sort in this research-oriented seminar. Therefore I wish to restrict myself to the presentation of the distinctive literary trends and norms that may be singled out as belonging to the period under investigation.

Tolkāppiyam one of the greatest works that the world has ever produced is the oldest extant treatise in Tamil. Its solitary survival against old vicissitudes is a wonder. Books literary

and grammatical prior to it were completely lost. No works have reached us for three centuries subsequent to Tolkāppiyam. We notice a big interregnum between Tolkāppiyam and the Caṅkam literature. The influence of Tolkāppiyam is felt on all the periods of Tamil literary history in various degrees. Earlier a work, greater is its impact.

Tolkāppiyar consciously or unconsciously gave unusual importance to two kinds of literature Akam and Puṟam as if there were no other forms of literature in Tamil. In his *Ceyyuḷiyal* references are to be found to thirty kinds of compositions only with outline. Unlike them Akam and Puṟam are elaborately treated in several chapters. This predilection on the part of Tolkāppiyar resulted, I presume, in the loss of old treasures of Tamil and in the new compositions of the so called Caṅkam classics. Because of the aristocratic influence of Tolkāppiyam, scholars were obsessed by it and they let the other works dealing with the subjects other than Akam and Puṟam go into oblivion unnoticed and unhonoured. This may be one of the powerful factors for the ancient works being forgotten.

Poets in the post-Tolkāppiyam period who revered Tolkāppiam as a beacon light followed its codes faithfully and as a rule, treated mainly the twin themes Tolkāppiyar was fond of. Tolkāppiyam was definitely against the composition of a long treatise and the method of weaving the Akam incidents into a long web in the epic form. Because of this principle, Caṅkam poets were inclined to compose unconnected and isolated poems in the post - Tolkāppiyam era. Tolkāppiyar is not blameable for this trend. It is the scholars' love of Tolkāppiyam and the line of thinking born of that love that limited the progress of the literary activities.

The age of Caṅkam Classics

In the footsteps of Tolkāppiyam, Caṅkam celebrities vied with each other to compose single and individual poems on Akam and Puṟam themes. They treated the Akam themes with

universal outlook on the background of the fauna and flora of Tamil country. They were realists and naturalists. They wanted to train the youth in sexual discipline. Abnormal, abominable and obscene themes were purposly avoided by them in the description of love.

Caṅkam poets are not of a revolutionary type. They approached every problem with humanism. They were pious and theistic. Yet Gods and Devas were not allowed to take part in the love affairs and war activities of the people. That they had sound historical sense is evident from the innumerable references to political events of the day. Patiṟṟuppattu is a work on history of the Cērās written in literary style.

Most of the Caṅkam poems were composed in Akaval metre, the simplest of all verses. In pre-Tolkāppiyam age, Kali metre seems to be more prominent. To compose Kali is very difficult since it needs some kind of melody in its structure. Therefore Caṅkam poets who were brought up in the democratic and social way of thinking adopted simple and short Akaval verse so that the common people could understand them easily.

We are now in the making of a new world. Our vision is to treat the world as a household and the entire humanity as a family. We are anxious to obliterate unnecessary differences and distinctions among the people. To achieve this noble aim Caṅkam classics which are free from any kind of dominations will be of immense help to the modernists. I hope the world thinkers will acknowledge the Caṅkam classics as the classics of the new world and make use of them for achieving their triple objectives of socialism, equality and liberty. It is the duty of the Tamils also to make strenuous efforts for the spread of Caṅkam works by translating them into every language of the world.

The Age of Tirukkuraḷ

The later development of Tamil literature after the Christian era, needs to be studied from one important point,

i.e. the inevitable and inescapable impact of three fundamental works, Tolkāppiyam, Caṅkam classics and Tirukkuṟaḷ.

In the history of Tamil, Tolkāppiyam is the first monumental work consisting of 1610 Cūttirams and composed by a single author that we have possessed. The second great work with 1330 couplets written by an individual author is Tirukkuṟaḷ We know the Caṅkam classics which arose in between these two great works are only collections of isolated poems composed by more than 400 poets.

Tiruvaḷḷuvar who is also a follower of Tolkāppiyam made a new approach to Ceyyuḷiyal and gave a concrete shape to some of the ideas contained in that chapter in Tolkāppiyam.

Annilai maruṅkiṉ aṟam mutalākiya
Mummutaṟ poruṭkumuriya eṉpa (Tol. 1363)

This Cūttiram captured his mind and he produced Tirukkuṟaḷ, the greatest of ethical literature for tke benefit of the world at large. The Caṅkam poets treated mostly of Akam themes, giving only the second place to Puṟam subject. Tiruvaḷḷuvar has given equal importance to both subjects cherished by Tolkāppiyar. Like Caṅkam poets he also adopted a simple and small kuraḷ voice in his immortal work in order to make it easily understandable by the people.

The Age of Cilappatikāram

The third outstanding work in old Tamil is Cilappatikāram. It is also an embodiment of the ideas of the earlier three great works. In writing this magoum opus, Iḷaṅkō was greatly influenced by all the chapters of Poruḷatikāram in Tolkāppiyam. Cilappatikāram may be credited as a true literary Tamil epic incorporating all the literary canons codified by Tolkāppiyar. For the right interpretations of Cūttiram in Tolkāppiyam, a comprehensive and minute study of this epic is indispensable.

It should be admitted that Cilappatikāram, in spite of its high literary values, faultless structure and employment of diverse verses has not exercised much influence on the Tamil

epics of later days. The reason is that the epoch of true and pure Tam l civilisation, culture, political institutions, educational methods, subjects of study and the like came to an end in the fourth century A.D. Cilappatikāram may be said to be the last product of this era. Therefore it is no wonder that it failed to influence the epics of the Middle Ages which were subjected to foreign influences born of different religions and sects, myths and legends and new dynasties of kings.

The Age of Tamilised Epics

Cintāmaṇi, Peruṅkatai, Cūḷāmaṇi and Ramāyaṇam have not their roots in Tamilnadu. They are adopted Kāvyas from Sanskrit. The exposition and propagation of religions and their gods through literary medium are the chief objectives of these works. In the true Tamil epoch, characters in literature are not described as belonging to any faith. Religions did not play the least role in the ancient literature proper. But on the second epic period, heroes and heroines and other minor characters are shown as the devoted followers of certain religious faiths by birth. This significant difference between the Tamil literature that came into existence after the 4th century A.D. and the Tamil literature existing before that century sould be borne in mind when we study the circumstances which are responsible for the many sided developments in Tamil History.

"LITERARY HERITAGE - MEDIEVAL PERIOD"

M. Arunachalam

The period of Literary history from the Eleventh Century to the Eighteenth A D. a period of eight hundred years will be the subject of this brief survey. Here I shall confine myself chiefly to the literary and occasionally fond upon the cultural heritage also.

This is a vast period of hectic literary activity in all fields and it is not possible to touch upon even a few salient features in this short survey. But however we shall try to make a brief survey of the literature of the period highlighting the important literary and cultural trends.

This age easily falls into two distinct period of literary production, each with its own characteristic political, literary, religious and cultural emphasis and we shall deal with them separately. The periods may be designated as:

A. The Medieval period
B. The Later Medieval period

The subject of the literature will be dealt with the appropriation leads under each of the two major divisions.

A. The Medieval Period

Political Background

This period opens with Rājarāja I, the great architect of the Cōḷa dynasty. Under him there was an all round prosperity throughout the Tamil country which consisted of the entire South India, Ceylon and many overseas dominians. Literature, religious philosophy and all arts like painting, sculpture, music and drama flourished as never before or never since. The greatest achievements of Rāja rāja were three, namely his building up the Cōḷa empire, his construction of many temples like

the great Tanjore temple and his part in the discovery in publication of the Saiva Canon. His son Rājentraṉ took out an expedition to Ganges, like Cēraṉ Ceṅkuṭṭuvaṉ of legendary fame, and built the great city of Kaṅkaikoṇṭacōḷapuram. After a few rulers in the line we have Kulōtuṅkaṉ I immortalised in the Kaliṅkattupparaṇi for his victory over the Kaliṅkas, in the opening years of the 12th century. His grandson Kulōtuṅkaṉ II is remembered for his part in inducing Cēkkiḻār to write Periya purāṇam the book of Saiva hagiology. So the line goes on till Rājēndraṉ III who died in 1279. With him the Cōḷa dynasty became extinct. Māṟavarmaṉ Kulacēkara Pāṇṭiyaṉ annexed the Cōḷa territory to the Pāṇṭiya Kingdom. But after him the Pāṇṭiya territory fell into the hands of Muslim forces. Kumāra Kampaṇṇaṉ rescued Maturai from the clutches of the Muslims and then Maturai continued to be under the representatives of Vijayanakar. The Cēra country got isolated from the main Tamil territory and during this period it evolved its own individuality separately as the Kerala State.

We shall now survey the literary achievements of this period of five centuries in the various fields.

Grammar

In common with Sanskrit the Tamil language has a great tradition of writing on grammar. The first available book in the Tamil language is Tolkāppiyam, itself a grammatical treatise. Earlier than this period there have been a large number of grammatical treatises but few had survived. The period opens with the writing of 2 books on prosody by Amutacākarar Yāpparuṅkalam and its Kārikai. Both of them break new ground on this subject because Tolkāppiyam had dealt with prosody as a chapter in book 3 Poruḷ Atikāram. The two books mentioned deal with the subject elaborately an independent subject. Vīra cōḻiyam again breaks new ground in introducing the new concept of Panchalakshana, five branches of grammar namely Orthography, Etymology, Poetics, Prosody and Rhetoric. (எழுத்து, சொல், பொருள், யாப்பு, அணி) This idea is a new contribution. Kuṇavīra Paṇṭitar wrote two books Nēminātam

a short treatise on Orthography and Etymology and Vaccaṇanti Mālai a manual on prosody and poetics. Navanītappāṭṭiyal follows them. Dandi's Alaṅkāram is a great book on Tamil rhetoric inspired by the Sanskrit original. This is a very valuable and standard work on the subject. The subject of lexicography is dealt with in two nikaṇṭu works of the period, Uriccol and Kayātaram. Romantic poetry or Akapporuḷ is dealt with in Nampiakapporuḷ a very good piece of writing though not on the Tolkāppiyam model and Kaḷaviyal Kārikai.

But the greatest grammatical treatise of this period is Naṉṉul by Pavaṇanti. This naturally follows Tolkāppiyam includes much of new thoughts. Its author was a Jain monk who has produced a marvel of grammatical writing which has not been excelled in the seven and half centuries after its writing.

Epic Writing

Kamparāmāyaṇam the greatest of Tamil epics will not be considered here, because it belongs to the ninth century. Cēkkiḷār wrote his Periyapurāṇam on the glory of the men of God during this period. Many will not consider it an epic; and they are not wrong. As a great book giving the biography of sixty three men of God who had surrendered themselves and theirs to a higher Truth. It is unequal in the whole range of world literature. The element of self surrender and devotion which it depicts still sways millions of people in Tamil Nād. In its turn it had given rise to a large number of further devotional writing minor poems and dramatic writing in the later centuries. Often Cēkkiḷar uses a language which will melt even a heart of stone.

Other books of the same period may not stand comparison with this book, but they deserve mention. Ceyaṅkoṇṭār wrote his Kaliṅkattup Paraṇi on the victory of Kulōttuṅkaṉ I. It is just a minor poem, but it is a marvel of writing which embodies both romantic poetry and heroic poetry. War is its theme but here we find ghosts also playing their part on the human plane. Some of the greatest lyric poetry is contained in the song. Uttarakāṇṭam of Oṭṭakkūttar is also ontheepic model. Naḷaveṇpā of Pukaḻēnti is a small narrative poem. Yacōtara Kāviyam is a

poor Jain story poem. On the other hand the Pāratam of Villiputtūrār is a great work in the Tamil epic tradition. The author is a great adapt in sound magic and in creating in characters and situations which come alive before us at a delicate touch.

(It is remarkable that Srirāmavarmā wrote Rāma Caritam in the Kerala country in about 1815 verses in Antāti form. The book yet unpublished deals only with the Yutta Kāṇṭam of Rāmāyaṇam. It is hailed as the first book in Malayalam today. But the author says he is writing a Tamil book and it is indeed a Tamil book except for one or two verbal inflexions in each words.)

Of the poems mentioned here Kaliṅkattupparaṇi, Periyapurāṇam and Villi-pāratam will hold their field for all time.

Ethical Writing

Didactic and ethical writing has been a favourite branch of writing for the Tamil poets. The classic Tirukkuṟaḷ of a much earlier period is well known. The old dame Avvai lived in the 12th Century and wrote here Āttícūṭi, Koṉṟaivēntaṉ and other books for the wisest council clothed in two or three words. Some times sweet some times sharp like a salve thrust, her sayings are unequal. She can condense a whole Kuṟaḷ into two words or three. Aruṅkalacceppu and Aṟaneṟiccāram are two pieces of ethical writing of which the first is on pure Jain ethics while the other speaks on a wider ethical plane.

Puranic Writing

Purāṇās began with Cēkkiḻār's Periyapurāṇam. A large number of Purāṇās of considerable size have been written during this period. St. Umāpati has written three purāṇās. Kōyil Purāṇam a stala purāṇam on Chidambaram and the Purāṇams on the life of work of Nampiyāṇṭār Nampi and Cēkkiḻār. Nampi Tiruviḷaiyāṭal Purāṇam and Cuntara Pāṇṭiyam deal with the exploits of Siva as Lord Somasundara at Maturai. But Kantapurāṇam of Kacciyappa Civāccāriyār is a classic. It creates the story of Murukaṉ in more than eleven thousand verses. It is a model on Kamparāmāyaṇam. It is a very popular book among all lovers of Murukaṉ.

Just like the Periyapurāṇam the story of St. Māṇikkavācakar has been written as a small purāṇam by a Saintly poet named Kaṭavuḷmāmuṉivar. Bhakti is the only emotion in the book. The author does not make even a casual reference to any other sentiment.

Two disciples of Kacciyappar wrote two Upataca Kāṇṭams. Both are religious treatises. Mērumatirapurāṇam is a good Jain purāṇam of the period.

Devotional Writing

The greatest event in the spread of devotion to God through literature was the unearthing of the Tēvāram by Rājarāja Cōla I through the help of Nampiyāṇṭārnampi. It speaks volumes for the religious fervour of the great Cōḷa emperor All the songs totally 8250 were collected, arranged, set music on the traditional lines and sung in the temples. When collecting such songs Nampi also collected together all similar devotional musical songs and put them together in Book Seven of the Saiva Canon Tiruvicaippā. Nampi himself contributed ten songs to Book elevan. Karūrttēvar a contemporary poet of deep mystic experience has contributed 10 songs to this volume. All these songs were sung in the temples.

One of the greatest musical song composers of all time was St. Aruṇakiri Nātar whose songs numbering about 1600 known as Tiruppukaḻ besides several other poems are available today. He was a devotee of Murukaṉ whom he considered the Supreme God. All his songs are in a kind of Cantam a new lilting metre with a mechanical rhythm. To him Sanskrit and Tamil are just hand maids in the exposition of his devotional poetry. His songs are popular through out the length and breadth of the country and one sung at all musical concerts.

Minor Poems

Many types of poems known as pirapantams had been composed during this period. The paraṇi spoken of earlier is also a pirapantam. These are generally poems of praise on a particular deity. But the form, metre, and content vary. Some are merely devotional, some are romantic in content and some

employ many themes in the different verses of a single poem. They can be short, but can also be very long. Antāti is a simple favourite form. Pukalūr Antāti, Caṭakōpar Antāti, Ramānuja Nūṟṟantāti and Caracuvati Antāti are some examples.

Tillai Ulā, the three ula poems sung by Oṭṭakkūttar, his own Takka yākapparaṇi, Iraṇiya vataip paraṇi and Taṅcaivāṇaṉ Kōvai are examples of the Pirapantam types. All these are good poetry.

Two eminent poets known as Iraṭṭaiyar deserve mention. One was lame and the other was blind and they toured many parts of Tamil Nad, the lame mounted over the blind. (So says the legend.) They have sung very fine lyrical poems - One Ulā and two Kalampakams. Their junior contemporary was Kāḷamākam has also sung some poems - Ulā and Maṭal. His Maṭal coming long after Tirumaṅkai Āḻvār's two Maṭal poems of the eighth century is a landmark. These poets Iraṭṭaiyar and Kāḷamākam always revealed in pun and rhyme and for sparkling wit and humour. They had no equal. They are popular poets in the sense, their stray verses are still a source of joy to intelligent but uneducated persons throughout Tamil Nad.

Commentary Writing

This is again another important division of Tamil literary output which is also a feature in Sanskrit. Commentary writing is again of four classes all of which are important. The four classes will be (a) Grammatical writing, (b) Literary writing, (c) Vaishnava Theological writing and (d) Saiva Theological writing. As these form a bulk of the literary production of this period we shall briefly notice them here.

a) Commentary writing on Grammar

This commences with the commentary of Nakkīrar on Iṟaiyaṉār Kaḷaviyal in the eighth century. Tolkāppiam has drawn many great personalities of Tamil writing into its influence and made them write commentaries on it. The chief commentators are Iḷampūraṇar, Pērāciriyar, Cēṉāvaraiyar and Nacciṉārkkiṉiyar. Iḷampūraṇar was a Jain who was in a sense the

discoverer of Tolkāppiyam which was in obscurity for a long period on account of the Kaḷapirar rule at Maturai. His is a fine commentary simple, modest, elegant and unassuming always with a Tamil bias. He has written on the whole book and it is fully available. Pērāciriyar an excellent scholar and an original thinker might have written on the whole of Tolkāppiyam but his writing is available only for the last four chapters of the nine chapters of the third book of Tolkāppiyam. The loss of his other writings is a great loss indeed. Cēṉāvaraiyar was an equally great scholar but he has a great Sanskrit tilt. His writing on the second book Collatikāram is available is indeed a fine treasure house. Nacciṉārkkiṉiyar was an ocean of learning whose commentary for the whole of Tolkāppiyam except 3 chapters of its third book. He takes however great liberties with the text. These writers were all great writers who could have produced eminent classical poetry of the epic type but they modestly chose to write instead on Tolkāppiyam and expound its grammar and culture. Kallāṭar and Teyvaccilaiyār are other two commentators of the period who have written on Tolkāppiyam-Collatikāram.

The Tamil literary world owes a great debt to the anonymous commentator of Yāpparuṅkalam because he quotes from a large number of grammatical texts and other books whose very names cannot be found anywhere else. He describes the many different schools of thinking on the subject of grammar. Unfortunately all his original sources are lost. Kuṇacākarar the commentator on Yāpparuṅkalakkārikai also deserves mention.

The two commentaries, one by Peruntēvaṉār on Vīracōḻiyam and the other by Mayilai Nātar on Naṉṉūl had been of great help to later thinkers and scholars.

Commentary writing on the classics

Arumpata Urai Āciriyar and Aṭiyārkkuṉallār deserve mention first. They are the great exponents of Muttamiḻ. (Iyal, Isai, and Nāṭakam) Cilappatikāram and its Muttamiḻ sections

would have been a closed book to us but for the elucidation given by these two. Aṭiyārkkunallār particularly is a great writer who has borrowed from the other and who has enriched it by his vast erudition and knowledge. A deep study of Aṭiyārkkunallār is yet to be made.

Now taking up the Caṅkam classics the great name in commentary writing is of course Naccinārkkiniyar. He has annotated the whole of Pattuppāṭṭu and Kalittokai and also the whole epic Cintāmaṇi. He is at his best in writing on Kalittokai. He has his roots in Tamil has a far flung knowledge of life and a wide range of interest.

Among other commentators the chief and the greatest is Parimēlaḻakar. He has done a great and wonderful work in writing on Tirukkuṟaḷ and Paripāṭal. But he has orthodox angularities which are not liked by modern thinkers. With all that we have to concede that is the one great writer who has successfully introduced the glory of Kuṟaḷ to the Tamil nation. Commentaries on Kuṟaḷ by Maṇakkuṭavar, Paripperumāḷ, Kāliṅkar and others. Of earlier periods exist but they all pale into insignificance, before the greatness of Parimēlaḻakar. Minor commentaries or books like Puṟanāṉūṟu, Patiṟṟuppattu, etc. exist. Nālaṭi has many commentaries and all the other eighteen kīḻkkaṇakku poems also have gloss writting. Tirukkōvai has a very fine commentary written by Pērāciriyar who is different from the Tolkāppiyam commentator.

Vaishnava Maṇipiravāḷa writing

Maṇipiravāḷa is the name given to a peculiar type of writing evolved by the Srivaishnava Brahmin writers from the days of Ramānujar, The Vaishnavas hold the Sanskrit Vedas and the Tamil Vedas have equal sanctity in being guides to man's emancipation and moksha. So their very thinking and talking was on the basis of the two languages. When they set down to write anything, their language also was the two, Sanskrit and Tamil, not separate, but combined. Whenever they wrote and whatever they wrote was in this style, a language which had the Tamil verbal expression, but fully loaded with

Sanskrit nominal terminations and verbal inflexion. They called it Tamil and not by any other name. Their arch priest, the great Āchārya, Rāmānujar never wrote a single word in Tamil but only in Sanskrit. Many of his followers, wrote in Sanskrit. This kind of new language or style come to be called Maṇippiravāḷam. Five commentaries were written on Tiruvāymoḷi during this period. The six thousand (6000 Paṭi) by Piḷḷāṉ, Nine thousand by Naācīyar, Twenty four thousand by Periyavāccāṉ Piḷḷai, the thirtysix thousand are Īṭu by Nampiḷḷai and the Twelve thousand by *Vadikesari*. Others write other commentaries. All these were written in the Maṇippiravāḷa style. The first Vaishnava Guruparamparai (Six thousand) by Piṉpaḻakiya Perumāḷ Cīyar, on the lives of the Āḻvars and Acāryās was also written in the same style.

It used to be said by scholars that these Maṇippirāvāḷa compositions did great harm to the purity of the Tamil language. Such a criticism is not correct. The maṇippiravāḷam was a passing phase; it came and went, passed out of currency; it did not make any lasting impact on the Tamil language. It is valuable for its richness, its anecdotes and the picture of life in general and among the Vaishnavas in particular.

Again, it is wrongly said that the Jains were the first to adopt the Maṇippiravāḷa style. Sri Purāṇam giving the story of Jain Tirttaṅkarās is an important Jain Maṇippiravāḷa work, in prose, of course, quite large in bulk, valuable in Tamil literary history.

d) Saiva Commentary writings

There are only two or three important works of this type on Saiva Sastras Tattuvanātar's commentary on Irupā Irupaḵtu's and those as Civappirakācam by Maturai Gñāṉappirakācar.

Religious and Philosophical Writings

a) Saiva Siddhantha

The new school of Saiva Siddhantha came to be established by Saint Meykaṇṭār, the first Āchāriyār. He wrote the Civaññāṉapōtam and its illustrative verses. These have

become Saiva scriptures which are in force even today. The ancients however believed that there can be no original philosophic thought in the Tamil language and so they always said that these treatise was an extract from the Sanskrit Raurava Agama. But it has now been established that the Tamil text is original.

The Civañāṉa Cittiyār a large metrical commentary on the potam and the poem Irupā Irupaḵtu both by Aruḷnanti Civam and Uṉmaiviḷakkam by Maṉi Vācakam Kaṭantār both disciples of Meykaṇṭār and Civappirakācam and the other books all by Saint Umāpati Civam are the fourteen Siddhantha Sastras along with Unti and Kaḷiṟu of the 12th Century Ñāṉāmirtam of Vākṭca Muṉi is also considered a Siddhantha work. All of these have valuable commentaries written in different periods. Besides these there have been other minor theological writters like Ciṟṟampalavaṭikaḷ.

b) Vaishnava Writing

Vaishnava Tamil writing on their own philosophy is very meagre. Vedanta Desikar of the Vaṭakalai school wrote his Desika Prabandham of 20 poems which are partly theosophical and partly theological.

c) Vedanta Writing

Sri Paṭṭaṉār translated the Sanskrit Bagavath Gita in Tamil according to the Advaitha Vedanta System. It is a good work in good Tamil. But only the non-brahmin Advaithins study it and the Brahmin Advaithins would not touch it. Tattuvarāyar of this period was the greatest Advaitha writer. He has written a large volume of such Advaithic writings mainly with a view to popularise the Advaitha doctrines in the Tamil language. His two Paraṇi Poems, Eswara and Bramma Gita and his Cacivarṇa Potam are, all valuable Advaitha treatises. His greater importance lies in the variety of minor poems he has written and the very large variety of small poems adopted from folklore.

Other Writings

Kallāṭam is a great poem by Kallāṭar treating of hundred themes of romantic poetry in the Āciriyappā metre and the Caṅkam poetry style.

Kaṉā nūl on dreams, Cittar āruṭam on Taxicology and Uḷḷamuṭaiyāṉ on astrology, are books of the period.

A study of the inscriptions has brought to light, a song of Campantar on Tiruviṭai Vāy, a whole Antāti poem on Cirāmalai and many isolated verses of historical importance.

Anthology

The entire Saiva Canon was collected during the period. Tiruvicaippā, and the Eleventh book of Saiva Canon were compiled by Nampiyāṇṭār Nampi. Akattiyar Tēvārattiraṭṭu from Tēvāram consisting of 25 poems and Umāpati's selection of hundred verses from Tēvāram are Saiva anthologies. Peruntiraṭṭu and Kuṟuntiraṭṭu on Vedhantha are large selections made by Tattuvarāyar. Puṟattiraṭṭu a large compilation of classical verses on Aṟam, Poruḷ, and Iṉpam is a valuable anthology made by an anonymous compiler.

Cittar Poetry

This is a class by itself. Generally the Cittar were persons of mystic experience who sang of such experience, who spoke in a popular language of that experience. Their mystic expression is often obscure. Civavākkiyar, is one such. But Paṭṭinatār is much more simple. An Avvai of this period wrote the two philosophical books Ñāṉakkuṟaḷ and Viṉāyakar Akaval. The second is very popular among the Saivas. She was no doubt a great Cittar.

Conclusion

This period was important in two respects. The first is the royal patronage which was available for many early writers such as Cēkkiḻār, Kūttar and Ceyaṅkoṇṭār. The second is the establishment of the Saiva Ācchāriya Pithas or spiritual

centres. These trained many disciples and took upon themselves partially, the task of extending patronage to writers in the succeeding centuries on the extinction of royalty in the Cōḷā and the Pāṇṭiyā kingdoms.

An aspect of the royal patronage may be noted here. The patronage extended to all the fine arts. The simplest of the arts, painting was extensively in vogue in the Cōḷā period (Rājarāja-I) as we can see from the paintings in the Tañcāvūr temple.

The next is architecture and sculpture. Thousands of brick temples were now rebuilt in stone. They extinct different styles which can help the student of architecture to trace the changes and development of the styles of architecture in Tamil Nad. So also sculpture, stone images and bronze icons abound in all the important temples and they afford a study by themselves.

Then we came to music and drama, which constituted the two traditional divisions of Tamil - Icait-tamiḻ and Nāṭakat-tamiḻ. Legends would say that Akattiyar had written a treatise covering all the three divisions and that there was a treatise on drama known as Paratam. But these had all been irretrievable loss. It was St. Tiruññāṉacampantar who restored Tamil music to its ancient glory. His hymns had caused music to be come a popular feature in all temple worship. The clan of Pāṇar who were fully dedicated to music and dance had almost became extinct during the days of suppression under the Kaḷappirar of Maturai. Probably for want of any patronage, they had languished and given up their hereditary avocation and taken to other means for eking out their livelihood. The stray case of Tirunīlakaṇṭa Yāḻp-pāṇar attaching himself to Ñāṉacam pantar in the seventh century supports this view.

Now coming to the days of Rāja Rāja-I, we see that he and Nampi were directed to an young woman of Tiru Erukkattām-puliyūr the birth place of the Yāḻppāṇar. She set the tunes (paṇ) to the songs of Tēvāram. We find in the earlier century

(nineth) Nantivarma Pallavaṉ giving a grant for the singers of Tēvāram in the Tiruvallam temple. From the days of Rāja Rāja-I, hundreds of temples had been given royal grants for having Tēvāram songs sung at the times of worship. Kaliṅkattup-paraṇi says that its parton, Kulōttuṅka Cōḷā-I was himself a fine composer and his queen, Ēḷicai Vallapi (the expert in the seven notes) used to sing his compositions. The fact that the Nineth Book of the Saiva Canon is itself called Tiru Icaippā (The book of Musical says) is significant. The Pāṇar Community which had almost faded out of existence as a clan dedicated only to music and dance was given a new base of life in its hereditory arts in the days of Rājarāja-I and slowly it entered itself into the new community now known as Mēḷakkārar (Musical drummers and pipers); men were musicians and women were dancers. Rājarāja-I attached them all to the Tañcāvūr temple and has built them 400 houses along the four main streets of the city.

The revival of music thus caused by Rājarāja-I had helped Aṭiyārkkunallār to expound the science of music in his commentary on Cilappatikāram in the next century. Later this blossomed into the Tiruppukaḻ songs of Aruṇakirinātar, which became popular even today.

Now considering the positives of the third division of ancient Tamil, Nāṭakam (dance and drama), we find that dance had been dedicated to the temples in the fast expanding Cōḷā empire. Nowhere had it been an object of mere entertainment to royalty or the high classes. All art in the past had been dedicated to God and music and dance also was dedicated to God. By this dedication, they came to be sanctified and in another sense popularized. Temple was a place of mass congregation whatever there was in the temple, belonged to the people. Rājarāja-I as mentioned above has caused 400 women to live at Tañcāvūr and dance before Lord Pirakatīswarar and thus the art of dance also became the people's property. The average man knew music and dance and to a limited extent was a connaisseur in both. Instead of languishing as a mere object of luxury in the aristocracy, music and dance thus came to be a part of the lives of the common people.

We find from the inscriptions that plays like the Rājarāja *Vicayaṉ* and Kulōttuṅka Cōḷa charitery had been composed and were enacted in the temples to entertain the people, in the days of Rājarāja-I and Kulōttuṅkaṉ. Naturally there would have been more such pieces but they have all been lost.

B. The later Medieval Period 1500-1800.

Political History

The Vijayanakar dynasty was at its zenith of power and fame under Krishna Devaraya. But after him it weakened and was completely annihilated by the combined weight of the Sultans of Deccan who united to put down the rising Hindu power. The battle of Talakkotta destroyed the dynasty and razed its capital city Hampi to the ground. So the end of Vijayanakar over the entire south completely disappeared and the country disintegrated into small and petty units. These who were commanders under Vijayanakar now became chiefs and the rule of Nayaks was established at different periods at Maturai, Tirucciräppaḷḷi and Tañcāvūr. Later when the Muslims fought for power, Tirucciräppaḷḷi changed hands and Tañcāvūr itself came under the rule of the Maharatas. Much earlier the Cera country had seceded from the main land. There were no Cōḷās and gone Pāṇṭiyas had into hiding in the Tirunelvāli district from where they had been ruling for some time and extending their patronage to temple worship and to art and letters. The discovery of India by Vasco da gama through a sea route round the southern most tip of South Africa brought the western powers into India as traders who in course of time utilised the further feuds of the local chiefs to their advantages and in time brought considerable slices of the Indian territory under their control and rule. There were struggles among the five powers—Danish, Portugese, French and British. The first there withdrew from the scene early and there was a prolonged struggle between the French and the British in which the early British ultimately triumphed and brought the whole country under their heel.

Though critics would call this a decendent period, we are not prepared to concede it. Each age and each period there of

had its own contribution to make towards the growth and development of the Tamil language which had developed by all the changes and growth. The following account will give a picture of the Tamil literature of the period 1500-1800 A.D. which we shall call the late medieval period.

Grammar

We find great activity during the three centuries under this head. Tirukkurukaipperumāḷ Kavirāyar wrote a large book on rhetoric in praise of Nammāḻvār called Māṟaṉ Alaṅkāram. It is a great and original development on Dandi of the twelfth century. He has also written a treatise on Akapporuḷ and another on prosody. Akapporuḷ is a subject which had almost came to be forgotten and he seems to revive in. During the period there have been great efforts at writing pāṭṭiyal—pirapanta marapiyal by an unknown author, Citamparappāṭṭiyal by Parañcōti and Kavirāya's own Pāppāviṉam. Ilakkaṇa Viḷakkam by Vaittianāta Tēcikar is an ambitious work dealing with the five fold grammar in which he was tried to embody all the earlier grammars such as Tolkāppiyam and Naṉṉūl. Aṇi a alankara sastra forms one division of the book. Pāṭṭiyal is a separate section and it is important and as a landmark in the growth of the pāṭṭiyal thought. It is believed that Tēcikar's son, Sataciva Tēcikar wrote this part.

Lexicography is another important section. The Jain Maṇṭala Purusar wrote the famous and popular cantam and Nikaṇṭu, the 11th section of which was always learnt by heart even upto the first quarter of the twentieth century. Akarāti Nikaṇṭu Rēvaṇa Cittar is a unique book on the subject. The author attempts an alphabetical arrangement of the words and arranges his cūtrās accordingly. His use of the name akarāti—beginning from *a*—is an innovation and it was come to stray in the language. There have been other minor nikaṇṭus like Āciriya nikaṇṭu during the period.

Beschi being a westerner namely, had different thinking on the subject of the lexicon. He could be a master the nikaṇṭu and so as he wanted a reference book on words, he explained his ideas to his master, Cuppiraṭipakkavirāyar. The result

was the writing of the Catur-akarati, the dictionary in four parts; the first being the real dictionary, the second the thesaures part, the third group names and their elucidation and the fourth, a dictionary of rhymes.

Ilakkaṇakkottu by Icāṇā Dēsikar and Pirayōka Vivēkam by Suppiramaṇiya Tīkcatar were both written with a Sanskrit bias. The first deals with the adopting of Sanskrit words into Tamil. The second gives out Sanskrit Grammar in Tamil.

Beschi again was responsible for bringing out two books — Toṉṉūl viḷakkam, a modern grammar of the period on the five divisions incorporating all old matter and writing in some new matter and Kotum-Tamil a grammar for spoken Tamil. Both were the work of Cuppiratīpam, the second in particular being planned and guided by Beschi.

Epic writing

The Pāṇṭiyās who fled from Maturai in the fourteenth century settled themselves at Teṉkāci and Caṅkaraṉkōyil in the far south. The great piety and devotion of Parākkiramā Pāṇṭiyaṉ who built the Viswanāta Temple of Teṉkāci in the middle of the fourteenth century is proverbial. Ativīrarāma-pāṇṭiaṉ came in his line. He had patronized many good poets, two of whom deserve mention here. Vīraṉ — Kavirācaṉ and Aiyamperumāḷ Kavirācar both adorned his court. These two along with Ativīrarāmaṉ himself a Puvirājā had probably planned to write three episode, from the Mahāpāratam into an epic type of poetry in Tamil. Ativīraṉ wrote the Naiṭatam, which is quite popular. Vīraṉ wrote Ariccantira Caritam (wrongly always mentioned as purāṇam), which is even now popular. The third is Purūrava Carittiram by Aiyamperumāḷ, which is not known among the students of Tamil. It is a good piece of poetry as good as, if not better than the other two, then three books narrate the Kuru Mahāpāratam upakyāṉam, on Naḷa, Ariccantiraṉ and Purūravacu. These are remarkable as good which epic poetry of a non religious character in the late medieval period.

Purāṇa Writing

This period witnessed the production of a very large number of Talapurāṇas and religious Purāṇas in the Tamil language. The very mention of the names of the Purāṇas will fill several pages of print. We shall be content with rendering some of the major Purāṇas, all of these seen the thousands of good verses.

Ativirarāma Pāṇṭiyaṉ. mentioned above has written two large Purāṇas, both from Sanskrit. Kūrmapurāṇa one of the Mahāpurāṇas dealing with many Saiva theological concepts and Kāci Kāṇṭam dealing with the glory of Kāci (Banaras). He had two elder brothers Varakuṇa Rāmaṉ and Varatuṅka Rāmaṉ, both of them great Saivas and great scholars. Varakuṇaṉ had translated Liṅka Purāṇa one of the Mahāpurāṇas and Vāyusamhita, both religious Purāṇas. Varatuṅkaṉ had translated Piramōttara Kāṇṭam, a section of the Skanda in Sanskrit. Besides these Ativiraṉ is credited with writing Mahāpurāṇam a large Purāṇa dealing with the merit occurring from the river or the sea or the occasion of the Māci Makam. Besides these three Pāṇṭiyas had written devotional poems which we shall notice later on.

The Pāṇṭiyas mentioned here were members of the ruling dynasty and they were work actually ruling over part of the Pāṇṭināṭu. They have written several thousands of verses such on religious and other subjects. This is a great tribute to the ruling houses in Tamilnad of the past. Though we have occasional verses from all the three rulers, Cēra, Cōḷa and Pāṇṭiya in the caṅkam age, three large compositions of the last Pāṇṭiya are indeed a great achievement, the like of which will be hard to find in any world literature.

In the centuries after these Pāṇṭiyas, many good Purāṇas had been written by many eminent poets. Macca Purāṇa are of the Mokāpurāṇam was retold in Tamil by Vaṭamalaiyappa piḷḷaiyaṉ, a chief of Tirunelveli under the Nayaks of Maturai. Kāñcippurāṇam by Sivañāṉa Cāmi and Kacciyappar, Taṇikai and Āṉṭikkā by again Kaciyappar, and Kuṟṟālappurāṇam by Tirikūṭarācappa Kavirāyar.

Contemporary with the Pāṇṭiyas there have been also other eminent Purāṇa writers. Saiva Ellappa Nāvalar had writtne half a dozen Purāṇas on many shrines. Kamalai Ñāṇappirakācar and his disciples have written Purāṇas. Purāṇa Tirumalai nāthar wrote the great Saiva Makāpurāṇa in Tamil but only fragments of it are available.

Civappirakācar and his brothers work the well known Sri Kalahasti Purāṇam. Āṭiyappa Nāvalar wrote his very large Mayūrapurāṇa and many others.

But the most popular and the greatest among all three is the Tiruviḷaiyāṭal of Parañcōti Muṉivar written in the opening decades of the eighteenth century. It is quite a large book. Although two other large Purāṇas on the Tiruviḷaiyāṭal of Cōma tuncara at Maturai had been written earlier his book had become a classic even which is a period of one century. It was considered a classic along with Periyapurāṇam and Kanta-purāṇam by Mahāvittuvāṉ Miṉāṭcicuntaram Piḷḷai in the middle of the nineteenth century. In the wide range of Purāṇa literature, it is considered a unique work possessing great religious fervour and excellent poetic merit.

Taken as a whole, Saiva Purānas had been written in large number while Vaishnava Purāṇas are very few. There have been two Talapurāṇas, are one Kurukai by the another of Māṟaṉalaṅkāram and the other on Maturai Kūṭalaḷakar by an unknown author.

Two Pākavata Purāṇas have been written in the sixteenth century to enrich the stories and boyhood deeds of Sri Krishna. Incidentally this also deal with the other avataras of Vishnu and also with the usual Puraṇic features. That by Cevvai Cūṭu-vār's Purāṇa having considerable poetic value while the other one by Varatarāja Aiyaṅkār, though longer has very poor claim to poetry.

Ciṟāppurāṇam and Tēmpāvaṇi are Muslim and Christian Purāṇas respectively.

Ethical Writing

There have been several small books on didactic and ethical subjects chief among them being Ativīrarāma's Veṟṟivēṟkai which is gnomic in character. This and Nītineṟiviḷakkam by Kumara kuruparacuvāmi and Nanneṟi by Civappirakāca cuvāmi are the most popular.

A special feature of the period is didactic writing requires mention here. Many writers who were fond of Tirukkuṟaḷ seleted a verse from each chapter and prefixed two lines to it to form a nēricai veṇpā wherein a familiar episode is allowed to illustrate the purport of that Kuṟaḷ, Tiṉakara Veṇpā, Varamalai Veṇpā, Mutumoḻi Mēlvaippu, Civa Civa Veṇpā, Raṅkēca Veṇpā, Tirumalai Veṇpā. Tiruttoṇṭar Veṇpā and Cōmēcar Veṇpā or some of the many such *kuṟaḷ veṇpā* poems, Tiruppullāṇi Mālai is also a similar poems is the Kalittuṟai metre, incorporating a Kuṟaḷ.

Devotional Writing

A vast number of devotional writing had been produced in the period. The three Karuvai Antātis of Varakuṇarāma Pāṇṭiyaṉ, the various poetical works of Kukai Namaccivāyar and his disciples Kuru Namaccivāyar and the Kavaca stotras contained in the Purāṇas are the important works of the period.

There have been a number of such stotras in praise of Sakti, which may point out to us the existence of even a Sakti cult. Example, are Antokai mālai followed by Apirāmi Antāti, Varāhai mālai, the Countariyalakari translations of Vīrakavirāja Paṇṭitar, Kalaiñāṉa Tīpam and several others including Cakalakalāvaḷḷi Mālai and Caracuvati by Kamara Kuruparar.

The greatest exponent of the Muruka cult in this period was Citambaracuvami whose Tiruppōrūr canniti Muṟai is popular and famous.

The covering glory of such writing in this period goes to St. Tāyumāṉavar. The collection of his songs exceed one and the second in emotional effect only to Tiruvācakam of Māṇikka-vācakar. He was an enlightened soul who sought to bring at a soul harmony among the Kuru sects - Saiva, Vedanta and Cittar.

MODERN LITERATURE (From 1800 to 1977)

Dr. V. Veerasami

0.1. It is very difficult to find out the cultural hertiage of Tamils in the Modern Literature. However this humble effort would help a little to go into this otherwise untraversed path of inquiry. The historic march of literature in Tamil began with the pre-Christian era. So the cultural heritage of the Tamils should be traced from that period onwards. Even in those early days the cultural contact from the North took place. Many cultures slowly mingled with Tamil culture and it absorbed them with all their benefits. Even Middle-East and Western cultures arrived here and our history proves that they too have healthily influenced the charm and beauty of Tamil culture.

0.2. Cultural traditions were the bondage among the kings and chieftains in ancient Tamiḷnāṭu. Even the exchange of army was one of the reasons to forge unity among them. They considered Tamil as their very soul of life. They were very keen to spread their name and fame throughout Tamiḷnāṭu which was divided into many parts like Pāṇṭiyanāṭu, Cōḷanāṭu and Ceranāṭu. But it cannot be denied that the Tamils felt 'Tamiḷ and Tamiḷakam' as a cultural unit.

1.1. Three names of the capital cities of these Tamil kings are given for the major division of 'Cilappatikāram' the first epic of Tamiḷnāṭu. In this epic Tamil Kings were given due respect at proper places. Kampar compared Tamil with the limitless ocean and he was very proud to say that Tamiḷnāṭu was placed in a higher position than the heaven. According to Kumarakuruparar even gods like Tirumāl followed Tamil.

1.2. When the freedom movement began in Tamiḷnāṭu we are able to see the first rays of it through the songs of Pārati who praises Tamil and uses it as a powerful weapon to kindle

patriotism among the Tamils. Nāmakkal Rāmaliṅkam Piḷḷai, Ca. Tu. Cu. Yōki, Tiru. Vi. Kalyānacuntaraṉār (Tiru. Vi. Ka.) and Cuttāṉanta Pārati are the faithful followers of Parathi, Pāratitācaṉ has excelled all other poets in praising Tamil and its culture. 'Tamil and Tamiḻnāṭu' are magic words to the Tamils to raise them as one man to do their duties at critical times in our history. This cultural aspect has been placed at its zenith in our Modern Literature.

2.1. Saints like Appar were the promoters of Tamil culture by propagating love and compassion. St. Tāyumāṉavar and St. Rāmaliṅkar identified themselves with those great saints.

2.2. Appar's famous lines like 'Nāmārkkum kuṭi allōm' and 'Eṉ Kaṭaṉ paṇi cēytu kiṭappatē' are profusely used by eminent. Tamil scholars like Tiru. Vi. Ka. and prepared the freedom fighters and labour leaders as selfless soldiers to fight for their right cause. Famous novelists like Kalki introduce St. Appar, St. Ciṟuttoṇṭar and others in their novels. They preach their ideals in Saiva religion against the Puṟaccamayam and Akappuṟac camayam. Their words console the main characters in the novel and show them the right way to lead a peaceful life. Their actions direct the main action of the story and help to solve the key problem in their lives.

3.1. Tirukkuṟaḷ is claimed by almost all religions of India. Its appeal is universal and it refuses to be included in a sectarian group.

3.2. It does not preach 'world and life negation' but represents its vision of the joy in the active life of love. It is able to give a complete picture of the moral man and the ethical state. On the whole Tirukkuṟaḷ emphasizes the universal aspect of human life. So it is respected and quoted by every Tamil book. The twin epics (Cilappatikāram and Maṇimēkalai) quote many Kuṟaḷ couplets and Cittalaiccāttaṉār the author of Maṇimēkalai refers to him as the poet of 'Unfailing truth' Without any restriction all literary works in Tamil quote the

phrases, lines and even the whole couplet of Kuṟaḷ. All the poets from the major poet like Kampar to ordinary poets are very proud to make use of the ideas from Tirukkuṟaḷ. Poets like Jekavīrapāṇṭiyar (20th century) has composed didactic works wherein the whole couplets have formed the kernal of the poems followed by an example. Many writers using Tirukkuṟaḷ as the centrel theme write short stories in the famous Tamil weeklies of our time.

3.3. According to Poet Pārati by dedicating Tiruvaḷḷuvar the author of Tirukkuṟaḷ to the world, Tamiḻ Nāṭu attained the highest glory. In his first historical novel Pārttipaṉ Kaṉavu Kalki paid glorious tribute to Tirukkuṟaḷ by placing it in the hands of Cōḻar dynasty which tries to protect it through thick and thin. The two antoganistic parties Pallavar and Cōḻar forgetting their enmity took equal interest to protect Tirukkuṟaḷ by which they considered they were keeping the cultural heritage of the Tamils.

3.4. The movement of Reform under the leadership of Periyār E. Vē. Rāmacāmi tried to reestablish the Kuṟaḷ ideals among the Tamils. They wanted to use it as a shield of 'Aṟam' against the social evil and ignorance.

3 5. M. Varataracaṉār (Mu. Va.) has created many characters in his novels to propagate the ideals of Tirukkuṟaḷ. Aṟavāḻi's name itself is a phrase taken from the first chapter of Tirukkuṟaḷ. The title of his novel 'Kayamai' is also the title of the last chapter in Poruṭpāl in Tirukkuṟaḷ. In his writings he popularizes the ethical maxims of Tirukkuṟaḷ applying them to modern situations.

3.6. In Akilaṉ's 'Kayalviḻi', Tirukkuṟaḷ played a major role in kindling the national spirit among the soldiers of the downtrodden Pāṇṭiyaṉ Kingdom against the Cōḻa Empire. Cuntarapāṇṭiyaṉ the hero of the novel under the disguise of a poet propagated Tirukkuṟaḷ for a cultural revolution and prepared grounds for establishing ths Pāṇṭiyaṉ rule again in Pāṇṭiyaṉ Country itself. Akilaṉ's drama 'Iṉpa Vāḻvu' also reveals the family life based upon 'Kuṟaḷ Aṟam'.

3.7. Poet Pāratitācaṉ regarded Tirukkuṟaḷ to its highest level and he portrayed a picture of an ideal family as an immortal painting of Tirukkuṟaḷ. He exhorted his lady-lover to sing the couplets of Tirukkuṟaḷ so as to attain real freedom from the doubts about 'right' and 'wrong'.

3.8. Many dramatists portray thelife of Tiruvaḷḷuvar and propagate the ideals of Tirukkuṟaḷ.

3.9. Only one book has the entire strength to reveal the full picture of the cultural heritage of the Tamils and that is Tirukkuṟaḷ.

4.1. The most popular theory regarding the origin of the Tamils is the Lemurian Theory. Nakkīrar in his commentary to the Iṟaiyaṉār Akapporuḷ advanced the idea concerning the existence of land stretching to the south. Aṭiyārkkunallār and Naccinārkkiniyar developed this view. Stray references to deluge in the past are available in ancient Literature (Puṟam-6. Kali 104. Cilampu 11: 19-20).

4.2. 'Tamil scholars believed Lemuria to be the northern projections of Gondwana, a vast continent now lying at the bottom of the Indian ocean...... Geologists have advanced a hypothesis that a great land bridge once connected India and Africa'.

4.3. On the basis of this idea Kapāṭapuram the name of the second capital city of Pāṇṭiyar in the so-called Lemuria is used as the title of a story in Putumaippittaṉ in which the character tells its inexplicable experiences. Nā. Pārtacārati wrote a novel named 'Kapāṭapuram' in which he had given free flight to his imagination. Another novel Vaḷittuṇaivaṉ's Teṉkumarit-teyvam also has come out in the same line. Recently Kaṇṇa-tācaṉ has started a novel bearing the name 'Kaṭal Koṇṭa Teṉṉāṭu'. Whether the modern Tamil writers believed the Lemurian theory or not they are using it in their works.

5.1. The mythological stories about the three Tamil Academies may mean nothing but they are an unmistakable

pointer to the fact that Tamil has a very old literature. There is the tradition that the third Caṅkam was located at the modern Maturai on the banks of Vaiyai. So the poets praised Tamil with Maturai and Vaiyai. Caṅkattamiḻ is used as a symbol of language existed in a golden period. Caṅkam is accepted by most of the Tamil writers in modern period. After the publication of the valuable editions of Caṅkam works by U.Vē. Cāminātа Aiyar and other scholars the word possesses a magic touch and creates a new charm over the Tamils. The Tamil scholars wanted to distinguish between Caṅkattamiḻ and later Tamil. In the same manner they established reality in the Caṅkam tradition and identified the myth in later day literary tradition. When political crisis arose the poets as well as the political leaders never forget to use this magic word and begin to praise the Caṅkattamiḻ, Maturai and Vaiyai the cradle of Tamil culture.

5.2. Ancient Caṅkam poets loved the river Kāviri and whenever they want to bless their kings and chieftains they wished them to live long like Kāviri. According to their belief Kāviri would not fail to offer its water even at the time of hot summer. This tradition was followed by great epic poets like Ilaṅko Aṭikaḷ, Cittalaiccāttaṉār, Cēkkiḻār and Villiputtūr Āḻvār. In the same way modern Tamil pays more importance to Kāviri. Poets like Pārati, Pāratitācaṉ and Kaṇṇatācaṉ offer their glorious tributes to it. Among the three Kaṇṇatācaṉ shows more attachment to Kāviri as well as Vaiyai.

6.1. Marriage uncoloured by caste or creed was in vogue in ancient Tamil society. In 'Kaḷavu Maṇam' there was no restriction by the society on men and women in the choice of their life-partners. But in the medieval period this freedom of choice in marriage was quite out of vogue in Tamil society, at least from the twelfth century. Many Tamil scholars seriously thought about the old way of Tamil marriage and they wanted to put an end to this cruel fond of the caste system in marriage. Modern novels like Pārati's 'Cantirikaiyiṉ Kātai', Maṟaimalai Aṭikaḷ's 'Kōkilāmpāḷ Kaṭitaṅkaḷ' supported the inter-caste

marriage. In Pārati's novel a Vaishnava Brahmin marries an Iṭacci woman. Va. Rāmacāmi (Va. Rā.) an ardent disciple of Pārati faithfully followed the foot-steps of his master and imagined an utopia called 'Kōtaittīvu' in which the intercaste marriage had no bar. Nārāṇa Turaikkaṇṇaṉ's short stories and novels supported intercaste marriage openly. By praising the bold act of Edward- VIII in his 'Mutiyā? Cīrtiruttamā? Kātalā?,. Tiru. Vi. Ka. always has shown his broad vision in supporting intercaste marriage. Pāratitācaṉ's Tirumaṇam in Kuṭumpa Viḷakku itself is a fine example which depicts the whole marriage affairs in an ancient Tamil set up with a modern touch.

7.1. Untouchability was not known among the ancient Tamils. St. Appar and other great men did not care about untouchability when they became one among the order of that one God. Following the same path Cittar School consisting of eighteen Cittars vehemently attacked the caste system as well as the social hierarchy. The same line can be seen in the verses of St. Rāmaliṅkar though in a mild form. By writing lengthy essays on 'Cāti vēṟṟumaiyum Policcaivarum' and 'Vēḷāḷar Nākarikam' Maṟaimalai Aṭikaḷ condemned the untouchability among the Tamils. Poet Pārati sang openly about the freedom for Paṟaiyar and Pulaiyar. Poet Pāratitācaṉ's works and C.N. Aṇṇāturai's short stories condemned the whole order of that society based upon the old caste system.

7.2. In the meantime Gandhism embraced the untouchables as Harijans. Rājāji exposed the cruelty of the upperclass in his short stories like 'Mukuntaṉ' and 'Jakatica cāstiriyiṉ Kaṉavu.' In his short story 'Visa Mantiram' Kalki advocated the right of equality by birth. Temple entry is the subject matter for Putumaippittaṉ's 'Kaṭavuḷiṉ piratiniti' and Ki. Rā's 'Kōyil Nuḻaivu.'

7.3. Not only untouchability was attacked by the Tamil writers in the modern literature but also the very foundation of the caste system was pulled down. St. Rāmaliṅkar and other

social reformers raised their voice against harmful social customs. The Movement of Reform wanted radical changes for the better in social affairs. The main results of this movement were the development of the Tamil literature, the modification of caste exclusiveness, the sanctification of family life, the elevation of the status of women, the spread of humanness and toleration, and the uplift of the nation to a higher level.

7.4. Mātavaiyyā, Pārati, Va. Rā. Cuttānanta Pārati and C.N. Aṇṇāturai attacked the caste system mercilessly.

7.5. Gandhian movement touched the very heart of the people. Many nationalists, Socialists and Communists wrote stories, novels, poems and dramas againsts this evil system. Certain social reformers criticized the attitude of the religious institutions which tried to convert innocent people from other religions to their religions. Rājāji, Putumaippittaṉ and Vintaṉ have written on such themes.

8.1. Ancient Tamils discouraged gambling and dicing which seem to have been somewhat common in those days. According to Tiruvaḷḷuvar 'gambling destroys property, teaches falsehood, puts an end to benevolence and brings in misery. This idea is emphasized in Pukaḻēnti's 'Naḷa Veṇpā' and Ativīrarāma Pāṇṭiyar's 'Naiṭatam'. Though modern Tamil literature has not produced famous novels like 'Gamblers' Kalki in his short story 'Tappili Kap' in simple suspense shares our knowledge of the gambler's desperate situation. With a touch of humour, Pi. Vi. Ārs' 'Pañca Kalyāṇi' shows the incessant addiction of the so-called sophisticated people to the horse race in the hope of gain.

8.2 Intoxicants like toddy and other alcoholic spirits were frequently indulged in. Inspite of the injunctions of the Tirukkuṟaḷ, Nālaṭiyār and other didactic works toddy drinking was common. In the second half of the nineteenth century St. Rāmaliṅkar and Dr. Munsiff Vētanāyakam Piḷḷai raised their voices against this evil habit. Tiru. Vi. Kā., a true follower of Gandhian Principles also preaches against the habit of drinking

8.2.2. Many essayists like Rā. Pi. Cētuppiḷḷai used their talents by quoting many powerful lines from ancient epics like Maṇimēkalai in support of their policy against drinking. K. Ci. Veṅkaṭaramaṇi portrays the pitiable conditions of the toddy shop and his hero Kantaṉ, the patriot, propagates against this evil. The Gandhian wave also gives strength to this movement.

8.2.3. Propaganda and didacticism appear in the famous stories of Rājāji. His 'Jayarāmaṉ' 'Tēvāṉai' and 'Tikkaṟṟa Pārvati' are used as powerful medicine against this kind of social melody. Kalki as a follower of Rājāji wrote many stories and novels in support of prohibition. Periyacāmi Tūraṉ has also written many stories to show the evil effect of drinking. Except a few writers in Tamil all are proud of their ancestors moral preachings to be free from this evil habit of drinking.

8.3.1. Even though Prostitution was condemned by the ancient literature, 'Iṟparattai' 'Cēripparattai' and 'Kāmakkiḻatti' are part and parcel of Tamil Akam-literature. Mātavi a prostitute in Kāvirippūmpaṭṭiṉam is a noble character created by Iḷaṅkō Aṭikaḷ in his Cilappatikāram. Her daughter gains more respect by preaching the teachings of Lord Buddha. She herself gives up all her mundane pleasures and serves as an ordinary social worker among the downtrodden people. The same trend follows. Paravai Nācciyār attains a respectable position in the Saivaite epic Periyapurāṇam. This kind of treatment is still in vogue in the modern literature. Na. Pārttacārati's Mōkiṉi in 'Poṉviḷaṅku' and Jeyakāntaṉ's Kāṅkā in 'Pāricukkuppō' are serving as good examples.

8.3.2. In order to eradicate the 'Tēva Tāci System' prevailing in the Hindu temples 'Tēvatāci' and 'Koṭṭu mēḷam' short stories written by Ta. Nā. Kumāracāmi and Ti. Jāṉakirāmaṉ respectively came out successfully.

8.4.1. From the very beginning of the Tamil literature everyone is of opinion that there is nothing that afflicts as poverty. Hankering poverty destroys the greatness of ancient

descent and brings in its train many miseries. So this social problem poverty has been disliked by one and all and they are ready to take even think gruel obtained by their own labour as ambrosia.

8.4.2. The same path of thought makes St. Rāmaliṅkar shed tears at the sight of poor. Poet Pārati raised his voice against poverty. He was even ready to destroy the whole world if it could not provide a meal to a single man. Putumaippittaṉ catches the phrase of Pārati and depicts the picture of poverty in his 'Taṉi oruvaṉukku.' Vintaṉ wants to solve this problem by approaching it in a scientific way (Eg. 'Eḷaiyiṉ Kuṟṟam' and 'Vāḻappiṟantavaṉ). We can see the pathetic sights and hear the sorrowful cries of the poor in the stories of Jeyakāntaṉ.

8.5.1. Agriculture has carried with it a respectable status in Caṅkam works. The victory gained by the Cōḻā King Kuḷamuṟṟattut tuñciya Vaḷavaṉ is according to the poet Veḷḷaik-kuṭi Nākaṉār, the net result of the paddy grown in the field. Tirukkuṟaḷ has bestowed bounteous praise on farmers for their desire to bring all other states under the control of their own king. According to this great book agriculture is the most excellent form of labour. The Tamil epics reveal the same view. Kampar's 'Ēr Eḻupatu', many 'Paḷḷu's and 'Vēḷāḷar Purāṇam' are devoted to the exposition of the glories of agri-culture. Without forgetting this our modern poems show respect to it (e.g. Poet Pārati's 'Cutantirappaḷḷu', (Āṭuvōmē Paḷḷuppāṭuvōmē'). When the revolutionary poet of Pāratitācaṉ appeals his case to the people's court he also pays homage to the powerful shoulders of the agriculturists.

8.5.2. Following the same footsteps Ki. Raja Nārāyaṇaṉ's 'Kopalla Kirāmam' a recent novel depicts the suffering agrarian family in the days of the East India Company. Picturesque descriptions about the strenuous work of those sons of the soil, their day-to-day struggle with the merciless nature and their broad-mindedness to adopt Tamil Culture show the real life of the farmers in the Southern District of the Tamilnāṭu. Though

the other four novels 'Malarum Carukum' by Celvarāj 'Kiralkaḷ' by Icak Arumairāj 'Karical' by Poṉṉilaṉ and 'Tākam' by Ciṉṉappa Pārati concentrate on the struggle of the toiling farmers, they show the real respect to that noble work. 'Maṇṇācai' by Caṅkara Rām and 'Kurutippuṉal' by Intirā Pārttacārati depict the farmers' suffering.

8.5.3. R. Caṇmukacuntaram's novels like 'Nākammāḷ' and 'Caṭṭi Cuṭṭatu' portray the real colourful picture of the Coimbatore farmers living in far off lands never touched by modern civilization. Each and every character of his novels agrees with the saying of the Kuṟaḷ (Is it necessary to show the field of the man who having feasted his guests eats what may remain) and the old adage—(Vēḷāḷaṉ will not take his food without entertaining his guests). In Akilaṉ's 'Putu Veḷḷam' the agrarian life in villages is compared with the modern town life on the basis of the act of cherishing guests. Though in stray cases the modern mind discourages hospitality most of the modern literature support and hail this ancient culture.

8.6.1. The language adopted by the modern literature is introducing a uniformity in usage through the standard dialect. But inspite of this many writers like Kurucāmi Carmā, Kalki, R. Caṇmuka Cuntaram, Putumaippittaṉ, Jāṉaki rāmaṉ, Jayakāntaṉ, Nīlapatmanāpaṉ and Nāñcil Nāṭaṉ use the non-literary dialects.

8.6.2. Tolkāppiyam has recognized dialect words as Ticaiccol. He speaks of the twelve dialects. Vīracōḻiyam refers to certain usages. Perumtēvaṉār the commentator of Vīracōḻiyam mentions many usages, considered vulgar by him.

8.6.3. Coming to the modern period North Arcot is characterised by the form of 'kītu' (there is) due to the influence of Muslims. The initial front vowels in the Cōḻa period has developed an on-glide 'y'. In the nineteenth century, Caldwell noticed that the back vowels had in the initial position an on-glide 'v'. But all these on-glides can be Predicted.

8.6.4. Nasal vowels according to Prof. Te. Po. Mīṉāṭchi-suntaraṉār must have been in existence in earlier times. The falling together of 'm' and 'n' in the final position may be due to this nasalisation of the previous vowel. The Tamil dramas written in the nineteenth century represent the speech of the lowerclass represented the nasal vowels. In this century many dramatists as well as novelists used a small circle after the vowel to denote its nasalisation.

8.6.5. The past tense conjugation and conjunctive and relative participles and finite verbs etc. continue as before. The exceptions may be very small in number.

8.6.6. Tolkāppiyar speaks of the honorific singular (uyar coṛ kiḷavi). The plural suffix-ār was added to the masculine or faminine form as an honorific suffix. The word form ending in -ār was used in the third person verb. In the other two persons the plural itself was used as honorific singular. In the medieval period -ār with an additional plural suffix -kaḷ came to be used for kings and saints. In addition to this use of honorific singular "avarkaḷ" was also added at the end to nouns.

8.6.7. Tamil suggests various meanings with the help of the auxiliaries. The importance of the compounds had already been noticed. The auxiliary 'aruḷ' is used with any verb to show that the actions of the main verb is that of a respectable person.

8.7.1. The concept of Cāṉṟōr as enunciated by the poet Kaṭaluḷ Māynta Iḷamperuvaḻuti in terms of selflessness and perseverance for the common weal and, that of universal brotherhood by the poet Kaṇiyaṉ Pūṅguṉṟaṉār are the healthiest aspects of Tamil culture inherited and endeavoured in practice in our own days. Inadequacy of *emulation* with regard to these ideals does not warrant our disowning them. Inspite of the complexities and irresistable intra-cultural pressures we are happy to observe signs of such emulation among the well informed self disciplined members of our country.

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GRAMMATICAL HERITAGE OF THE TAMILS

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Grammar is the science of language from the point of view of pronunciation, inflection, syntax and historic development. But the Tamil Grammatical treatises have a large span of content as they include not only the study of language but also Poetics and Prosody.[1] So in short we can say that Tamil Grammar (Ilakkaṇam) deals with rules, facts and theories of the language and literature. Even though the word grammar generally does not include all these aspects of language and literature denoted by 'Ilakkaṇam' in Tamil, it is taken here in this article to represent all these senses, i.e., as a synonym for Ilakkaṇam.

Grammar is not a castle in the air. It is a beautiful edifice deep rooted in the language and literature of a linguistic community. Today the speedy growth of socio-linguistics has deve-

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1. 'One may wonder as to why a work on grammar should be concerned with poetics and prosody. Which do not come under grammar in its strict sense. One explanation for this will be that it was the custom in ancient Tamil Tradition to treat these subjects as integral parts of grammar. But it may also be pointed out that the grammarians are in a way justified in dealing with poetics and prosody which regulate the sense and style of language. The letters and words exist really for the sense and style of language and therefore a work on grammar becomes comprehensive only when it contains prescriptions on them. some how the grammatical works of all other languages have not considered the necessity of include poetic and prosody in normal grammar works' - (Page 1-2, Early Literary Theories in Tamil, Dr. G. Sundaramoorthy, Sarvodaya ilakkiyap pannai, Madurai).

loped, rather evolved grammars for many languages that have neither script nor literature, but speakers alone. Even dialects have such new grammars these days. This shows the necessity of grammatical treatises and their integral part in the development of a language, the perfection of a language, etc.

The Grammatical Heritage of the Tamils comes down from the very ancient times, i.e., the B.Cs. to the present day. It is a perennial river which yet continues to flow on, adding hue and colour to the flourishing cultural tradition. Not only Tamil language, but the literatures also are benefited by the grammatical works. The state of language in a particular period and the ideas regarding literature of a particular age are portrayed in the grammatical works of each period. So these works are useful not only in the prescriptive aspect but also in understanding the growth-changes-additions-deletions, etc. that occured in the language and literatures through the ages. Even the culture, customs, beliefs and values of life of the people are revealed in these works. So such grammatical works are ever living records of language conditions and literary merits. The unquestionable necessity of Grammatical works in a language is well established by these treatises.

Grammar does not generate immediately after a language is formed. Only after a spoken language grew into a literary language and flourished into a classical language, with consistency in basic forms like sounds (phones); words (morphs), etc., rules regarding phonology, morphology, syntax etc., are modelled and a grammar is formed. So only a long heritage of literature-folk and written, can be get a grammatical work. Because of this aspect, we say that, though Tolkāppiyam is the earliest available in Tamil, it would have been proceeded by many centuries of excellent literature. As we all know, Tolkāppiyam has in it many, references like 'eṉpa', 'eṉmaṉār', 'Yāppaṟipulavar', etc, from which we understand that Tolkāppiyar is not the first person to form a grammatical theory, but even in that field, Tamil had many worthy forerunners.

May be Akattiyar was the greatest among them and Tolkāppiyar was an eminent and scholarly follower.

Language is not something static and satiated or full in itself. It grows and expands until it has no speakers at all. Though food, clothing and shelter are the basic necessities of life, language is the most powerful link that binds people together-the ever existing necessity, the never ending bond. As the features of human beings are same and different at the same time, all the languages have identical and distinctive aspects in them. As we understand the nature of each language and try to differentiate them through their grammatical aspects, the changes in a particular language through the centuries is also understood from the many grammatical works that arose in each age. The evolution and Evaluation of a language is possible with such grammatical works as is true with literatures, inscriptions, folklore, etc.

Grammar has many aspects and it is approachable from varied views. In general, we have Historical Grammar, Descriptive grammar, Comparative grammar,Contrastive grammar, Prescriptive grammar and Traditional grammar. Tolkāppiyam itself is a descriptive grammar embodying in it Historical, Traditional and Comparative aspects, etc.

When we talk of Tamil, we refer to it as Muttamiḻ the three constituents being Iyal, Icai (music) and Nāṭakam (Dance and Drama). Of these only iyal which includes language and literature has a grammar in Tolkāppiyam. Though Tamil savants are of opinion that all the three were scientifically studied in Akattiyam, and some individual works like Pañcamarapu, Intirakāḷiyam and Kūttanūl were available on music and dance, only the scientific study of iyal flourished through the ages. It is a question yet to be answered why study of icai and nāṭakam ceased to be or were omitted. Aṭiyārkku nallār and other commentators mention about the Muttamiḻ concept and some works on them. Aṟuvakai ilakkaṇam of the last century tries to give rules on all the three components of Tamil.

The Concept of Grammar in Tamil had the three main phases, Eḻuttu, Col and Poruḷ. Eḻuttu deals with phonetics and phonology, Col with morphology and Syntax and Poruḷ with content, form and expression of Literature. Tolkāppiyam, the earliest extant work in Tamil which is also the first grammatical treatise available in Tamil gives the above three aspects of grammar. I feel that Tamil is the only language in which the available first work is a grammatical treatise the rules of which are even followed to this day.

Tamil has more than fourty grammatical works to its credit.[2] We come to know of another twenty to thirty works through commentaries and other such works. When we look through the very many Tamil grammatical works available today, we see that Eḻuttu and Col did not give much room to expand and grow into many branches or individual phases. But the Poruḷ part was so very compact that it branched out into many sections and developed into separate phases of grammar.

Yāppu (Prosody) was a component of Poruḷ, which first grew into a separate entity thus adding a fourth phase to Tamil grammar. Aṇi (rhetorics), developed from Uvamai (simile) and influenced by 'Kāvyatarcam' grew into a separate branch thus making a five-fold classification. Works like Uvamāṉa Caṅkirakam of later days show that even Uvamai separated into an individual phase. As the content part of Poruḷ had the two factors, Akam and Puṟam, they grew into separate wholes and were dealt with in individual works, thus forming an additional phase to Tamil Grammar. Due to the sprouting of the new branch Pāṭṭiyal, that deals with literary genres and angury in verse, a new phase came into existence. When this branched out into two separate entities, as 'Poruttaviyal' and 'Pirapanta marapiyal', there was one more new phase. Even in poruttam, maṅkalam alone developed into a separate branch later. The coming up of an individual prosodical treatise on viruttam

2. See Chart.

verses and yet another one on vaṇṇam verses extends the number of phases to a dozen. As there was possibility to include all these in just five main sections, even the previous century brought forth five-fold grammatical works. Aṟuvakaḷ ilakkaṇam and Eḷāṉ ilakkaṇam by Taṇṭapāṇi Cuvāmikaḷ add Pulamaiyiyalpu and Tavaviyalpu respectively to the usual sections, and if we accept these ideas, they allot two more new phases.

Here we find that the growth of Poruḷ into separate sections and the addition of many new branches have greatly extended the span of Poruḷ ilakkaṇam. The changes in literary aspects, the composition of new varieties of literature, importance to novel contents, influence of folk-lore and foreign or neighbour languages, literatures and cultures, might have contributed to such growth in the aspects of grammar.

Though Tolkāppiyam has only three sections, it can be considered as a five-fold grammatical treatise according to a later concept, as it has ideas on Eḻuttu, Col, Poruḷ, Yāppu and Aṇi. The other works which have all these five components are Vīracōḻiyam, Ilakkaṇa Viḷakkam, Toṉṉūl Viḷakkam, Muttu vīriyam and Cuvāminātam. Of these Vīracōḻiyam shows much influence of Sanskrit Grammar.[3] Ilakkaṇaviḷakkam, has only three sections like Tolkāppiyam, dealing with Aṇi, Yāppu, Akapporuḷ and Puṟapporuḷ in individual iyals of Poruḷatikāram and having a separate iyal on Pāṭṭu also (Pāṭṭiyal). In Vīracōḻiyam we see that the facts regarding Meyppāṭu (Rasa) and Marapu (Tradition) present in Tolkāppiyam are completely neglected. In Ilakkaṇa viḷakkam these are treated in akattiṇaiyiyal and Pāṭṭiyal respectively. Toṉṉūl viḷakkam, Muttuvīriyam and Cuvāminātam include ideas about Pāṭṭiyal in their chapters on prosody. In these also we find that sections on Meyppāṭu and Marapu have ceased to occur, though stray references are seen. We find that Tolkāppiyam, to Cuvāminātam, maintained

3. See Foreign Models in Tamil Grammar, Dr. T. P. Meenakshisundaram, D. L. A. 1974.

a tradition in some ideas and certain aspects, but also differed by such omission of phases. It is not easy to justify such a condition. When there are changes, additions or deletions in grammatical aspects, we may consider it a general trend-as Nannūl says,

"Palayana kalitalum putiyana pukutalum
Valuvala kāla vakaiyi nāne"

But, when a branch is completely dropped or neglected, such questions of justification prop up. We cannot rule out that Meyppāṭu and marapu are not necessary today. They are and will be present in literatures and cultural life of all societies, with certain changes according to time. So the later works should have dealt with them, noting the differences if any and not dropping them altogether.

The above works and the works of the last century Aṟuvakai yilakkaṇam and Ēlam ilakkaṇam deal with all the five types of Tamil Grammar. But even they deviate from one another in their rules and theorics and show changes that have occured in language and literature historically. Aṟuvakai ilakkaṇam has many specialities in its exposition of grammatical theories. As we have already noted, it has Pulamai ilakkaṇam in addition to the usual five branches of Tamil grammar; and it tries to form rules for all the three types of Tamil-Muttamiḷ. It has a novelty of approach to each subject and does not follow the traditional grammars in the manner of expressing the ideas. The names of the sub-sections of each chapter alone are enough to prove this. For example, its chapter on Yāppilakkaṇam (Prosody) has the following sections, Iyalicait tamiḷ-iyalpu, Nāṭakat tamiḷiyalpu, Vaṇṇaviyalpu, monai yiyalpu, Etukai yiyalpu, Nāṟkavi yiyalpu and Panuvaliyalpu. No other work on prosody has tried to formulate rules and definitions for kīrttanai, vaṇṇam and other such sections as above. It is also the first work to define and explain kaṟpanai (imagination) in its chapter on poetics (Aṇiyilakkaṇam). In toto we may say that this brought about a revolutionary change in the grammati-

cal tradition of the Tamils. Other works by the same author Taṇṭapāṇi Cuvāmikaḷ. viz., Ēḷām ilakkkaṇam and vaṇṇattiyalpu also have an equal part in the change of tradition.

Regarding Eḷuttilakkaṇam, only a few books are available in Tamil, other than the above noted many-fold grammars. The work 'Parakattiyat tiraṭṭu', which is not by the ancient Akattiyar but by a very later poet of the same name gives rules regarding Eḷuttu alone. Nēminātam of 12th century and Naṉṉūl of 13th Century are the works which have the first of their two sections dealing with Eḷuttu.

Tamil language has undergone a lot of changes in the long span of time of twenty centuries, between Tolkāppiyam and grammars of this century. When we see Eḷuttiḷakkaṇam alone, we come across two schools of thought, one by Tolkāppiyar and sincerely followed by 'Naṉṉūl', 'Ilakkaṇa Viḷakkam,' Muttuvīriyam, etc; the other school of which 'Vīracōḻiyam, is the poineer, followed by 'Nēminātam. These two works show more influence of Sanskrit and include foreign models of grammar. Works like 'Toṉṉūl viḷakkam, which were intended also for the learner, had a deviation in the manner of approach and portrayal of ideas.

'Toṉṉūl viḷakkam' brought reform in the script of the short and long vowels e, ē, o and ō. Aṟuvakai yilakkaṇam portrays how each letter of the alphabet is to be written. This shows a development in tradition. To cite another example, Tolkāppiyam just mentions the concept of uṭampaṭu mey-

'Uṭampaṭu meyyiṉ urupu koḷal variayār'

while Naṉṉūl and later grammars define it and give 'Y' and 'V' as the letters that possitively occur as uṭampaṭumey and also give the context where each letter occurs.

There are more works in Tamil on Col rather than Eḷuttu. Here we see a deviation of thought and the formation of a new school. This may be due to the influence of Sanskrit ideas,

where only Vyākaraṇā dealing with morphology is given importance as grammar. Prayōka vivēkam and Ilakkaṇak kottu of the 17th century are completely on Col ilakkaṇam alone. Vīracōḷiyam which has foreign models in it and Nēminātam and Naṉṉūl also give more importance to the study of Col, than Eḷuttu. We may also say that, though letters are basic words are of more importance in a language and so they had preference of treatment in Grammar books. We may also say that the addition of sounds and letters are less frequent than addition of lexical items in a growing language.

Just as in Eḷuttu, in Col also there are a lot of change) that came in the language and got recorded in the grammatical works of the various periods. Vīracōḷiyam and Pirayōkavivēkam differ much from the other works as they include aspects of Sanskrit grammar also.

Regarding 'Ceppu' and 'Viṉā' (Answer and question) Tolkāppiyam says that they should not deviate from tradition. The later Grammars develop this idea, adding eight types of answers and six types of questions.

To cite another example, Tolkāppiyam does not list the tense markers of verbs. The later grammarians considerep past, present and future instead of past and non-past as in Tolkāppiyam, and list the markers for each tense.

According to Tolkāppiyam there are four 'poruḷkōḷ', while Nēminātam differs by giving nine and Naṉṉūl and Ilakkaṇa viḷakkam by giving eight.

In grammar, regarding phonology and morphology basic structures cannot undergo much changes. There may be new additions of nouns, loan words; sound changes, sandhi changes, etc., only. So regarding the language, Grammatical works in Tamil are not many, when compared to those on Poruḷ ilakkaṇam. When we come across works which deal with Eḷuttu and Col alone (i.e., without Poruḷ), we see a new school

of thought. They differ from the other school which regards rules regarding literature also as grammar along with rules dealing with language. So we may say that this school accepts rules regarding language alone as Grammar.

When we come to the content part, we see that Akapporuḷ has much more importance than Puṟapporuḷ. This aspect is present in literature also. Even in Tolkāppiyam we find that more importance is given to Akam in Poruḷatikāram than Puṟam content. Akattiṇaiyiyal, Kaḷaviyal, Kaṟpiyal and Poruḷiyal deal with Akam, when only Puṟattiṇaiyiyal deals with Puṟapporuḷ. This condition it seen in Caṅkam Literatures also where more anthologies are on Akam and only a few are on Puṟam. In the devotional and philosophic literatures of the Bhakthi period also, the relationship between God and the human-being is considered as that between man and wife (Nāyaka nāyaki bhāva).

Even while saying 'Poruḷ', what was actually meant was only Akam. We come to know of this from the context in which Iṟaiyaṉār akapporuḷ was composed. Akam was considered as Tamil, as Tamil neṟi and a unique feature of Tamil.

Individual works on Akam are found in the grammatical History of the Tamils. Iṟaiyaṉār Kaḷaviyal, Tamiḷ Neṟi Viḷakkam, Kaḷaviyal kārikai, Nampiyakapporuḷ and Ucitacūṭāmaṇi are such works. Other than these, as we have already noted, the five-fold grammatical treatises also deal with Akappporuḷ.

The names Kaḷaviyal kārikai and Iṟaiyaṉār Kaḷaviyal show that of the two conducts (kaikōḷ, kaḷavu and kaṟpu), Kaḷavu gets more importance than the other. In Iṟaiyaṉār Kaḷaviyal also, more nūṟpās are devoted to kaḷaviyal.

Deviations from tradition are many in Poruḷ ilakkaṇam also. When we think of content, Tolkāppiyam gives only the two main categories, viz., Akam and Puṟam. Viracōḷiyam develops this into four as Akam, Puṟam, Akappuṟam and puṟappuṟam. The influence of Puṟapporuḷ veṇpā malai which classi-

fies puṟam into Puṟam and Puṟappuṟam is seen in this. Regarding tuṟai, more change is seen in Puṟapporuḷ rather than akapporuḷ in the later grammars.

Regarding akattiṇai, Tolkāppiyam gives only four classifications of landscape. Tamiḻ Neṟi viḷakkam, may be influenced by Cilappatikāram gives a fifth section of landscape 'pālai' and ordains 'The Sun' as the God of that land.

What Tolkāppiyam gives as prosodical elements (from tiṇai onwards) in its Ceyyuḷiyal is considered as Akappāṭṭuruppu in the later grammars and are included under akapporuḷ. Nampiyakapporuḷ, Ilakkaṇa Viḷakkam and Cuvāminātam give these twelve, while Iṟaiyaṉār Kaḷaviyal omits muṉṉam, poruḷ and tuṟai and adds 'kōḷ'. Vīracōḷiyam leaves these three but adds many more to bring the total number to twenty seven. Toṉṉūl viḷakkam deviates largely by omitting all the twelve and giving another twelve a new.

The basic feature of akam that it does not refer to any proper names is not followed as a principle in works later than Nampiyakapporuḷ. This is a notable change in tradition.

Puṟapporuḷ has only one complete and individual work to its credit, viz., Puṟapporuḷ veṇpā mālai. The work Paṉṉiru paṭalam of which we have only heard is said to be an independent work on this subject. It is a pity that it is lost now. From Tolkāppiyam to Cuvāminātam all the five fold grammatical treatises give a section or part to this Puṟapporuḷ. Even in these, Toṉṉūl viḷakkam and Muttuvīriyam do not deal with Puṟam elaborately, but only give stray references.

Regarding Puṟapporuḷ, Tolkāppiyam gives only seven tiṇai, while the later works differ by giving twelve. A new manner of thought is seen in Toṉṉūl viḷakkam which gives three new classes under Puṟam as Oḻukkam, nūl and puṟakkari.

Tolkāppiyam includes ideas and advices regarding the unstability of the world and mortality of man (nilaiyāmai) under

Kāñci, while the later grammars talk of warfare in Kāñci and deal with actual Kāñci subjects under Potuviyal, a new classification.

Regarding Meyppāṭu also there is difference of opinion in the traditional grammars. Tolkāppiyam gives it separately while Nampiyakapporuḷ. Iṟaiyaṉār Kaḷaviyal, Vīracōḻiyam, Ilakkaṇaviḷakkam and Cuvāminātam think of it in connection with akapporuḷ. Of these, Nampi just refers to meyppāṭu while Cuvāminātam gives the names of the eight types and only Ilakkaṇaviḷakkam explains all sincerely following Tolkāppiyam.[5]

It is a wonder to note that Prosody has many works to its credit than any other parts of Tamil Grammar. The reason for the presence of such a large number of Prosodical treatises should be seriously thought of. May be this condition came into existence because, upto the last century most of the works, not only literature but works on all other subjects also, came in verse form. Because of various influences and different reasons and the imaginative capacity of poets, new verse forms came into being and it was necessary to write them down and evolve rules from them. This might have caused the composition of many Yāppu works in consecutive periods. It is also found in the historical study of grammatical works that Yāppu has gone through more changes historically than all other parts of grammar.[6]

Individual works on Yāppu are many. Kākkaipāṭiṉiyam is considered to be by a colleague of Tolkāppiyar, viz., Kākkaipāṭiṉiyar. The works Yāpparuṅkalam and Yāpparuṅkalakkārikai of the 10th Century are in vogue even to this day. We come to know of many such individual works on Prosody through the commentaries of Yāpparuṅkalam and other such works. This Century saw Yāppoḷi and many prose works and catachisms on Prosody. Vaṇṇattiyalpu and Viruttappāviyal specialize in two different fields of prosody.

The first available work on Pāṭṭiyal is Paṉṉirupāṭṭiyal. This dates back to A.D. 12th Century, or sometime before

that. Though there is still controversy regarding the authorship of this work, this has paved a new way in the field of grammatical study. Intirakāḷiyam of an earlier age is also said to be a pāṭṭiyal treatise, only a portion of which is available now. Other than these, Veṇpāp pāṭṭiyal, Navanītap pāṭṭiyal, Varaiyaṟutta pāṭṭiyal, Pirapanta marapiyal, Citamparap pāṭṭiyal, Ilakkaṇa Viḷakkap pāṭṭiyal, Pirapanta tīpikai, Porutta viḷakkam are works on pāṭṭiyal. Pāṭṭiyal has two sections, Pirapantam and Poruttam, as we have seen earlier Pirapanta marapiyal deals with pirapantam alone while porutta viḷakkam deals with Poruttam alone. Of the ten different poruttam, the first one Maṅkalam alone is dealt with in Varaiyaṟutta pāṭṭiyal. From these we find different schools of thought regarding pāṭṭiyal itself. From the commentators also we know of two schools, the akattiyar neṟi and the Intirakāḷiyar neṟi. Citamparap pāṭṭiyal shows yet another school of thought as it deals with yāppu and pāṭṭiyal in the name pāṭṭiyal. Ilakkaṇa viḷakkam is the first five-fold grammar to include the study of pāṭṭiyal in a separate section. The later works deal with it in their chapters on Prosody itself.

As we have already noted, Ceyyuḷ ilakkaṇam (Prosody) has branched out and grown into many separate entities, Yāppu, Pāṭṭiyal, Pirapantam, Poruttam, Viruttam, Vaṇṇam etc. Regarding Yāppu also there is said to be two schools of thought one that of Tolkāppiyam and the other of Kākkai pāṭiṉiyam. Tolkāppiyar thinks of the prosodical elements in a very wide sense. It not only gives the basic structures like syllable, foot, line, etc., but also content, expression, literary varieties, and so on, thus bringing the total number of elements to thirty four. But all the other grammars from Kākkaipāṭiṉiyam onwards give only the basic structures. Taḷai was not considered as element by Tolkāppiyam but was accepted by all other grammarians.

Tolkāppiyam considers Yāppu and Pā as elements of Ceyyuḷ, while the later grammars consider Yāppu, Pā and Ceyyuḷ as synonyms.

Regarding Pāṭṭiyal poruttam, Paṉṉiru Pāṭṭiyal gives twelve while the other works give only ten. What Paṉṉirupāṭṭiyal gives as maṅkalam is elaborated into three different poruttams, maṅkalam—Col and Eḻuttu, by the later works.

Literary genres are listed and defined explicitly in the Pāṭṭiyals. The number of varieties differ according to each pāṭṭiyal treatise, as some add new varieties, while others omit a few ones according to the conditions prevalent in each age.

When we think of Prosodical treatises, we come across a special variety, where only model verses are given instead of rules regarding prosodic theories. The usual aspect found in Tamil grammar is that it evolves rules and facts from literatures. But in these works we see that instead of evolving rules, model literatures are composed exemplifying and satisfying the rules regarding Prosody. Māraṉ pāppāviṉam, Citamparac ceyyuṭkōvai and the section palcantapparimaḷam of Tiruvalaṅkaṟṟiraṭṭu are such. In Akapporuḷ ilakkaṇam and Puṟapporuḷ ilakkaṇam also such a condition is found. Puṟapporuḷ veṇpāmālai giving veṇpā example verses and Nampiyakapporuḷ and Māraṉakapporuḷ giving Taṇcaivāṇaṉ Kōvai and Tiruppatikkōvai respectively can be thought of here.

Poetics also has grown into a separate entity, as we have already noted. Though Tolkāppiyam deals only with uvamai, works from Taṇṭi onwards deal with different types of Aṇi, Māraṉalaṅkāram, Kuvalayāṉantam, Cantirālokam, Uvamāṉacaṅkirakam— all show a large influence of a foreign tradition. The special aspects of uvamai, viz., uḷḷuṟai and iṟaicci found in uvamaviyal of Tolkāppiyam being omitted in the later works should be thought of. The decline of akam verses, where uḷḷuṟai, kuṟippu and iṟaicci (suggestion) were considered as basic and integral parts might have been the reason for the omission of such ideas.

There is a lot of development regarding the concept of Aṇi. Tolkāppiyam gives more importance to uvamai, which is the basis for all figures of speech and rhetorics. The study of

rhetorics developed in Taṇṭiyalaṅkāram. Taṇṭi and Ilakkaṇa-viḷakkam list and explain thirty five aṇi. Vīracōḻiyam also gives thirty five, but there is difference in the types.

Māṟaṉalaṅkāram lists sixty four while Muttuvīriyam gives only fifty-eight. The translations of Kuvalayāṉantam and Cantirālōkam give one hundred aṇi each.

There is difference in the number of Cittirakavi present in each work also. 'Kalam' gives twenty one (under yāppu), while Taṇṭi gives 12, Vīracōḻiyam lists nine, Ilakkaṇaviḷakkam gives nineteen and Muttuvīriyam six.

Tamil grammars from Tolkāppiyam onwards have attempted a systematic study of the language and literatures of each period. Though there are identical ideas throughout the ages, changes also are recorded. All the centuries did not see a grammatical work each. Some centuries saw more than one treatise while many centuries were not graced with any at all. The long gaps of time between two grammatical works is not easily justifiable. The partial and total loss of many such works is also a question to be answered. The clustering of many such works in a short period is also such a condition to be thought of further.

Literatures may or can have ambiguities in them. But the grammatical works should not be ambiguous; they must be as precise and clear as possible. When Tolkāppiyam explains nūṟpā, the aphorisms in which the rules are given, it says that the nūṟpā should be like a clear mirror reflecting the ideas about language, its aspects, peculiarities, etc. But we find that the passing of time has made it difficult to understand old grammars and so because of necessity, there arose many commentaries for grammatical treatises just as it is found for literature. Tolkāppiyam has more than ten commentators, of whom many are worthy of comment. Through such commentaries, we have come to know of many grammatical works and literary compositions, which are partially or completely lost now.

Though we approach grammatical treatises as having five phases, there is overlapping in the inclusion of certain aspects under one or many categories. Though Eḻuttatikāram should deal only with letters, it includes puṇarcci (sandhi) also, which is not between two individual letters but between letters of words. Naṉṉūl has pataviyal (section on words) in its Eḻuttatikāram. Similarly niralniṟai is found in Collatikāram, Uvamai yiyal and Ceyyuḷiyal of Tolkāppiyam. Poruḷkōḷ is considered in Col as well as in Yāppu by grammarians. Yāpparuṅkalam deals with Cittirakavi in its last nūṟpā, while it is seen in the aṇiyilakkaṇam, Taṇṭiyalaṅkāram and mostly in the sections dealing with aṇi in other grammatical works. What Tolkāppiyam considers as Prosodical elements (the twelve from tiṇai onwards) is included as akappāṭṭuṟuppu in sections of akapporuḷ by later works. The common aspects between yāppu and pāṭṭiyal can be justified as they are related aspects. But we cannot come to a hasty conclusion regarding the other overlappings. It may be due to different schools of thought or the influence of neighbouring cultures.

A common element found in the grammatical works is that most of the works are in a special (unrhythmic) metre, viz., nūṟpā. This general nature of composing a grammatical treatise in nūṟpā, Yāppu has differed by the 10th Century A.D. when Kaṭṭaḷaikkalitturai (Kārikai), Veṇpā and Viruttam also attained the status of being considered as verse structure of grammatical works. The introduction of such forms brought in another aspect also, which needs special consideration. The makaṭūu munnilai (poetic apostrophies on a lady) found in these structures is not present in nūṟpā. The reason for the introduction of such a new tradition is not relevant. We may say that this phenomenon came into being to fill in a line or part of a line in veṇpā, viruttam or kārikai verse. Even then, we cannot justify it being on a lady and not a man or generally on mankind. Some consider this as the influence of a neighbouring school of thought.

CHART

S. No.	*Work*	*Author*	*Century*	*Metre*	*Content*
1.	Tolkāppiyam	Tolkāppiyar	B.C.	Nūṟpā	Eḻuttu, Col, Poruḷ, (Uvamai, Ceyyuḷ...)
2.	Kākkaipāṭiṉiyam	Kākkaipāṭiṉi	?	,,	Yāppu
3.	Iṟaiyaṉār Kaḷaviyal	Iṟaiyaṉār	?	,,	Akam
4.	Avinayam	Avinayaṉār	A.D.5	,,	Yāppu (all five?)
5.	Intirakāḷiyam	Intirakāḷiyar	?	,,	Pāṭṭiyal
6.	Puṟapporuḷ veṇpāmālai	Aiyaṉāritaṉār	A.D.8	,,	Puṟam
7.	Amutacākaram	Amutacākarar	10	Veṇba, etc.	Yāppu
8.	Yāpparuṅkalam	,,	,,	Nūṟpā	,,
9.	Yāpparuṅkalakkārikai	,,	,,	Kārikai	,,
10.	Vīracoḻiyam	Puttamittiraṉ	11	,,	All five
11.	Paṉṉirupāṭṭiyal	?	12 (?)	Nūṟpā	Pāṭṭiyal
12.	Tamiḻneṟiviḷakkam	?	12 (?)	,,	Akam
13.	Nēminātam	Kuṇavīrapaṇṭitar	12	Veṇpā	Eḻuttu, Col.
14.	Veṇpāppāṭṭiyal	,,	12	,,	Pāṭṭiyal
15.	Taṇṭiyalaṅkāram	Taṇṭi	12	Nūṟpā	Aṇi
16.	Akapporuḷviḷakkam	Nampi	12	,,	Akam
17.	Naṉṉūl	pavaṇanti	13	,,	Eḻuttu, Col.
18.	Kaḷaviyalkārikai	?	13	Kārikai	Akam
19.	Navanītappāṭṭiyal	Navanītanātaṉ	13	,,	Pāṭṭiyal
20.	Varaiyaṟuttapāṭṭiyal	?	?	,,	,,
21.	Pirapantamarapiyal	?	16	Nūṟpā	,,

22.	Citamparappāṭṭiyal	Parañcōti	16	Viruttam	Yāppu, Pāṭṭiyal
23.	Māṟaṉalaṅkāram	Tirukkurukai Perumāḷ Kavirāyar	,,	Nūṟpā	Aṇi
24.	Māraṉ akapporuḷ	,,	,,	,,	Akam
25.	Pāppāviṉam	,,		Many	Yāppu
26.	Citamparaceyyuṭkōvai	Kumarakuruparar	17	,,	,,
27.	Pirayōkavivēkam	Cuppiramaṇiyatīṭcitar	17	Kārikai	Col
28.	Ilakkaṇaviḷakkam	Vaittiyanātatēcikar	17	Nūṟpā	Eḻuttu, Col, Poruḷ (Yāppu, Pāṭṭiyal, Aṇi)
29.	Ilakkaṇakkottu	Cāmināta tēcikar	17	Nūṟpā	Col
30.	Toṉṉūlviḷakkam	Beschi	18	,,	All five
31.	Muttuvīriyam	Muttuvīraupāttiyār	19	,,	,,
32.	Pirapantattīpikai	Muttuvēṅkata subbiah	,,	Viruttam	Pāṭṭiyal
33.	Cuvāminātam	Cāmikavirāyar, Muttucāmi aiyaṅkar	,,	,, Aciriyam	All five ,,
34.	Cantirālōkam	Vicākapperumāi Aiyar	,,	Prose	Ani
35.	Kuvalayāṉantam	Māṇickavācakar	,,	Kārikai	,,
36.	Viruttappāviyal	D. Vīrabhadra Mudaliar	,,	Many	Yāppu
37.	Tiruvalaṅkaṟṟiraṭṭu	Pāmpaṉ Cuvāmi	,,	,,	Yāppu
38.	Aṟuvakaiyilakkaṇam	Taṇṭapāṇicuvāmi	,,	Nūṟpā	All five & Pulamai
39.	Elāmilakkaṇam	,,	,,	,,	All the above six and Tavam
40.	Vaṇṇattiyalpu	,,	,,	,,	Yāppu
41.	Poruttaviḷakkam	Kulāmkātiru Nāvalar	,,	,,	Pāṭṭiyal
42.	Yāppoḷi	R. Srinivasa Ragavacharya	20	,,	Yāppu

THE MUSICAL HERITAGE OF THE TAMILS

Prof. S. Ramanathan

The Tamil language has the unique distinction of being spoken of as *muttamiḻ* i.e. comprising of the three aspects *Iyal* (literary), *icai* (music) and *nāṭakam* (drama). There are copious references to music in the Tamil classics belonging to the pre-Christian era. Works like the *Perumpāṇāṟṟuppaṭai*, *Ciṟu-pāṇāṟṟuppaṭai* and deal with the activities of wandering minstrels who sing their way from place to place. *Paripāṭal* is a collection of songs: Tamil verses set to music.

Music in the world today falls under two broad divisions: melodic and harmonic. Melody is defined as the arrangement of single notes in musically expressive succession and harmony as the combination of simultaneous notes to form chords. Arabia, Iran, Afghanistan, India, Burma, China, Japan, Indonesia and other countries of the Far East have developed the melodic system whereas Europe, though beginning melodically at first, later deviated into harmony and developed it to a remarkable extent. In the land of the Tamils, the melodic system had attained a high degree of development even as far back as several centuries before Christ.

The Tamil grammar *Tolkāppiyam* refers to the five-fold division of the land, viz. *Mullai* (forest region), *Marutam* (arable land), *Neytal* (sea-shore), *Kuriñci* (mountainous region) and *Pālai* (desert) and each of these regions was assigned a particular deity, *Yāḻ* (stringed instrument), *paṟai* (drum) and *paṇ* (musical mode or melody - type).

Paṇ is the base on which the whole edifice of Tamil Music is built It is made up of the seven musical notes and attains its individuality on account of the eight karṇa-s: *eṭuttal*, *paṭuttal*, *naḷital*, *kuṭilam*, *kampitam*, *oli*, *uruṭṭu* and *tākku*. Tiruvaḷḷuvar refers to the *paṇ* and asks rhetorically, "of what use is the *paṇ* if it is not singable?"

Cilappa tikūram, a Tamil classic (2nd cent A.D.) is hailed as a *Muttamiḻ kāppiyam*, i.e. a poetic work dealing with the triple aspects, literary, musical and dramatic, was written by Iḷaṅkō aṭikaḷ, a Cera Prince who later became an ascetic It is invaluable in that it throws a flood of light on music and drama obtaining in the Tamil country in the distant past.

In one of its earlier chapters, the debut of *Mātavi*, a courtezan, is described in great detail. The author presses into service his deep knowledge of music and dance while dealing with the vocal musician, *yāḻ* player, flute player, drummer and so on.

In a later chapter, a *kuravai* dance is described wherein seven girls stand in a circle and dance singing the *mullaippaṇ*. The seven girls represent the seven musical notes of the Tamiḻ scale and are named accordingly: *kural*, *tuttam*, *kaikkiḷai*, *uḻai*, *iḷi*, *viḷari* and *tāram*. The girls are assigned their respective positions in the circle in accordance with the time honoured tradition of representing musical notes in a circle, *vaṭṭappālai*.

Cilappatikāram has two commentaries *arumpatavurai* and *aṭiyārkkunallār's*. They explain *vaṭṭappālai* giving ample quotations from ancient Tamil treatises on music like *Icai nuṇukkam*, *Intirakāḷiyam*, *Pañcapārattyam* etc. We learn that there were four ways of representing musical notes viz. linear, square, triangular and circular. The last mentioned is described in great detail because of its relevance.

A circle is to be described with two diameters showing the four cardinal points, East, West, South and North. At each of the four angles, two more lines are to be drawn, thus making the 12th signs of the zodiac. The commentaries tell us where the seven notes are located in the zodiac, the twelve signs standing for the twelve semi - tones in the octave.

Sign

Indian	Greek	Note	Symbol
Tulām	Libra	Kural	Ca
Vriccikam	Scorpius	—	—
Taṉucu	Sagittarius	tuttam	ri
Makaram	Capricornus	—	—
Kumpam	Aquarius	Kaikkiḷai	Ka
Mīṉam	Pisces	Uḷai	Ma
Mēṭam	Aries	—	—
Ricapam	Taurus	iḷi	pa
Mituṉam	Gemini	—	—
Kaṭakam	Cancer	Viḷari	ta
Cimmam	Leo	tāram	ni
Kaṉṉi	Virgo	—	—

This scale was called cempālai and musicians can easily identify it as corresponding to the modern Harikāmpōji scale. It is significant that the seven holes of the flute or nākacuram as played in South India are so perforated as to give the notes of Harikāmpoji when fully closed or opened; the other five semi-tones are obtained by partial closing or opening of the holes.

A unique feature of this scale is that starting from tāram. all the notes are obtained by the cycle of fifths tāram - uḷai-kural - Iḷi-tuttum - viḷari and kaikkiḷal. The process is referred to as *iḷikkiramam*; *iḷi* is the fifth note and *kiramam* is order.

The intervals between contiguous notes are given in terms of *māttirai - s*:

The interval between	tāram and kural	is 4	māttirais
,,	kural and tuttam	4	,,
,,	tuttam and kaikkiḷai	3	,,
,,	kaikkiḷai and uḷai	2	,,
,,	uḷai and iḷi	4	,,
,,	iḷi and viḷari	3	,,
,,	viḷari and tāram	2	,,

In vaṭṭappālai, as one starts at *kural* and proceeds around the circle, the octave is reached at the end of the cycle. Between the *kural* and its octave, there are 22 *māttirais* made up of three 4-māttirais two 3-māttirais and two 2 māttirais.

The relationship, π 22/7, between the circumference and the diameter of a circle can be seen reflected in the 22 māttirais and the seven notes of the circular scale.

In Cilappatikāram, we also find the four kinds of relationship between the various notes viz. *iṇai* (Unison or octave), *kiḷai* (fifth), *naṭpu* (fourth) and *pakai* (Dissonant, third or sixth).

Seven scales (pālais) are said to be derived from the Vaṭṭappālai by shifting the *kural* or tonic note; the process is called *kural - tiripu*.

According to the verse quoted in the commentary, the *māttirais* of *kural* and *iḷi* are to be halved and the four *māttirais* thus taken away are to be equitably distributed to *kaikkiḷai*, *uḻai*, *viḷari* and *tāram*.

	ku	tu	kai	u	iḷi	vi	tā
Pālaiyāḻ	4	4	3	2	4	3	2
	4/2	4	3+1	2+1	4/2	3+1	2+1
Paṭumalai	2	4	4	3	2	4	3

It may be seen that the *tuttam* of *Paṭumalaippālai* coincides with the *kural* of *pālaiyāḻ*.

	Pālaiyāḻ or cempālai	Paṭumalaippālai
Kural	0	0
tuttam	4	4
kaikkiḷai	7	8
uḻai	9	11
iḷi	13	13
viḷari	16	17
tāram	18	20
kural	22	22

The *ulai* (fourth) of *paṭumalaippālai* is at the 11th *māttirai* and *iḷi* (fifth) at the 20th *Māttirai.* So it can easily be identified as equivalent to the modern *Kalyāṇi* rākam and not *naṭapairavi* erroneously equated by Swami Vipulananda and others.

The modern equivalents of the seven *pālais* are as follows:

Palaiyāḷ or cempālai	—	Harikāmpoti
Paṭumalaippālai	—	Kalyāṇi
cevvaḷippālai	—	Tōṭi
arumpālai	—	Karakarappiriyā
Koṭippālai	—	Caṅkarāparaṇam
Viḷarippālai	—	Tōṭi with diminished bibon
mōkaccempālai	—	natapairavi

From out of these seven *pālais*, 103 *paṇs* were derived which fall under four divisions: paṇ (seven notes), paṇṇiyal tiṟam (6 notes), tiṟam (5 notes) and tiṟattiṟam (a combination of the above in the ascent and the descent). Aṭiyārkkunallār gives the following Sanskrit terms as their equivalents.

Sampurna, Shadva, Auduva and Caturtha

An important *paṇ* described in Cilappatikāram is *Mullaippaṇ*. while performing the *kuravai* dance, the cowherd woman sing this *paṇ* starting with *kural, iḷi, tuttam* and *viḷari.* That the *mullaippaṇ* is a *tiṟam* (with 5 notes) and that the fifth note is kaikkiḷai is clear from a verse in Cēkkiḻār's *Ānāya - nāyanār purāṇam* wherein it is stated that *Mullaippaṇ* was first played on the flute and then *ulai* and *tāram* were later added to make it *koṭippālai.* This proves that *Mullaippaṇ* omits *ulai* and *tāram* and so is the equivalent of the modern *Mōkanarākam.* The Tamil name of the *paṇ* had persisted up to the 12th century and the name *Mōkanam* must have come into use subsequently.

During the 7th, 8th and 9th centuries, South India witnessed a gigantic religious renaissance. Saivism and Vaishnavism came to be established on a firm footing after a stiff battle with Buddhism and Jainism. This renaissance was accompanied by a collossal output of hymns set in *paṇs.* The Saivaite hymns of Gñāṇasampantar, Appar and Cuntarar were called by the name *Tēvāram* and the hymns of the Vaishṇavaite Āḻvārs, Periyāḻvār, Āṇṭāḷ, Nammāḻvār, Tirumaṅkai Āḻvār were called *Tivyappirapantam.*

In the *Tēvāram* hymns, out of the 103 paṇs, 23 were used. Fortunately the music of the Tēvāram hymns has been preserved, thanks to the Cōḷa Kings who ordained the singing of the hymns in all Saivaite temples by a body of musicians called *Ōtuvārs*. It is said that the hymns fell into disuse barely a century after their being composed and that a Cōḷa king, Aṉapāyaṉ with the help of Nampi Āṇṭār Nampi retrieved them from the archives of the Citamparam temple. As for the musical setting, a lady descendant of Tirunīlakaṇṭa Yāḻppāṇar who used to accompany cuntarar on the Yāḻ sang the tunes as far as she could remember.

For over fifteen years, the Tamil Icaiccaṅkam, Madras, has been doing considerable research in this field. Every year, Ōtuvārs from different parts of the country are invited and their versions studied. The conclusions arrived at after a lot of discussion and deliberation have been published. It was found that all the paṇs had equivalent rākams in currency today.

Paṇ		Rākam
Naṭṭapāṭai	—	nāta
Kaucikam	—	Bhairavi
Antāḷikkuṟiñci	—	Sāma
Viyāḻakkuṟiñci	—	Saurāshtra
Ceñcuruṭṭi	—	Madyamāvati
Puṟanīrmai	—	Bauli
Paḻantakkarākam	—	Suddha sāvēri
Kuṟiñci	—	Hari kāmpoji
Intaḷam	—	Mālavagaula
Cīkāmaram	—	Nātanāmakriya
Cevvaḻi	—	Yatukula kāmpoji
Naṭṭarākam, cātāri,	—	Pantuvarāḷi
Takka rākam, Takkēci,	—	Kāmpōji
Kolli, Kollikauvāṇam,	—	Navarōju
Kāntāram, Piyanṭaikkāntāram		

Some hymns of Appar like *Tiruttāṇṭakam*, *Tiruviruttam* and *Tiru nēricai* were recited without *tā ḷam* (rhythmic time measure) in the rākams, Hari kāmpōji, Bhairavi and Navarōju respectively.

The Tiviyappirapantam hymns of the Āḻvārs were also composed in paṇ-s. Like Nampiyāṇṭār Nampi in the case of the Tēvāram, Nātamuṉikaḷ retrieved the text of the Vaishnavaite hymns. But as their musical setting was lost, he made his two nephews to set music to the hymns after the manner of the Vedic chant.

The manuscript of the hymns in the possession of the Maturait Tamil Caṅkam contains the names of the paṇ-s of the *Tiruvāymoḻi* and *Periyatirumoḻi* respectively of Nammāḻvār and Tirumaṅkai Āḻvār. We come across with the names of a few more paṇs than in the Tēvāram:

e.g. *Pālai yāḻ*
Mutirnta kuṟiñci
Viyantam.

Whereas in the Tēvāram there is no mention of tāḷam at all, in the case of the Tiviya Pirapantam hymns, a number of tāḷa names are met with:

e.g. aḷōttu
oṉpatoṭṭu
naṭaiyoṭṭu
iṭaiyoṭṭu.

The Northern and Southern musical cultures seem to have come into contact with each other some centuries before the Christian era. By the 7th century, the concept of paṇ and rākam are found to have merged. Some of the paṇs have 'rakam' incorporated in their names:

e.g. Naṭṭarākam
Takkarākam
Mekarākakkuṟiñci
Paḷantakka rākam

The symbols 'ca' 'ri' 'ka' 'ma' 'pa' 'ta' 'ni' the first letters of the 7 musical notes, shadja, rishabha, gāndhāra, madhyana, pancama, dhaivata and nishāda, were adopted in the South.

This may have occurred about the period of the Pallava inscriptions at Kuṭumiyāmalai (7th century A.D.). Prior to its adoption, the long vowels aa, ī, ū ē ai, ō and au seem to have been used as symbols for the musical notes kural, tuttam etc.

Ñāṇacampantar (7th century) uses the word Kāntāram' to devote the musical note :

Kāntāram icai amaittu
Kārikaiyār paṇpāṭa

A verse quoted by Aṭiyārkkunallār also contains the names of the seven symbols:

"Ca ri ka ma pa ta ni enRu
ēḻu eḻuttāl"

Musical compositions of the period between the 9th and 15th centuries have not survived. But Caṅkītaratṇākaram (13th century) of *Sarngadeva* mentions *Tēvāra vartani* and a number of paṇs used in the Tēvāram. After the establishment of the Vijaya Nagar Empire, Maturai and Tañcāvūr the capitals of the Paṇṭiyas and Cōḷas respectively began to be ruled by the Nāyakkars whose mothers-tongue was Telugu.

In the 15th century, a giant among composers appeared on the musical firmament. Aruṇakirinātar enriched Tamil music by a new form '*Tiruppukaḻ*' based on *Cantam*. He had made use of innumerable rhythmic patterns. All the lines of this form strictly conform to the rhythmic set-up of the first line:

e.g. tāṇatana tāṇa taṇa tāṇatana tāṇa

There are several examples of *Vaṇṇam* mentioned in Tolkāppiyam.

kuṟum cir vaṇṇam
neṭum cir etc.

It was in the 15th century that Talappakkam Aṇṇamācāriyār produced thousands of *Kirtaṇas* in Telugu and his younger contemporary. Purantaratācar composed thousands of simple songs in Kannada.

Aruṇācalakkavi (18th century) wrote his Rāmanāṭakam in Tamil adopting the Kīrtaṇā form with the three divisions, pallavi, aṇupallavi and caraṇam. Many of the songs are popular to this day.

Ciyāmā Cāstiri, Tiyākarājar and Tītcatar were younger contemporaries of Aruṇācalakkavi. They have enriched South Indian music by their compositions in numerous rākams 'Tiyākarājar whose ancestors hailed from Andhra composed in his mother tongue, Tītcatar in Sanskrit and Ciyāmā cāstiri in Telugu, Sanskrit and Tamil. Two of ciyāmā cāstiri's Tamil compositions have come down to us.

taruṇam itammā—Kaulipantu
Cantatam ennai—paraḷ

Ñāṇam Krishna Aiyar and Ñāṇam Subbarama Aiyar deserve mention for their contribution in the form of patams which have been widely in use in the dance tradition. Who has not heard:

Vēlavarē—Pairavi
and *Teruvil vārāṇō* Kamās?

The *kirtanas* and *patams* of Muttuttāṇṭavar and Mārimuttup Piḷḷai have been popular both in the musical and dance traditions. Many Tamil songs of Āṇai Aiyyā have gained currency. Kōpālakrishna Pārati (19th century) has earned immortal fame by his Nantaṇār Carittiram based on the story of Tirunāḷaippōvār in Periya Purāṇam. He has made use of classical rākams as well as folk melodies. This work became extremely popular even in his time. It was the forte of many a Harikatā performer like Tañcāvūr Krishna Bhagavatar, Māṅkuṭi Citampara Bhagavatar, Embar Srirankācāriyar and Carasvai Bai. Many a song in this work has been immortalised by musician—actors like S.G. Kiṭṭappā and S. V. Suppiaya Bhagavatar.

Kuṟavañci is a new form incorporating music, dance and drama. Kuṟṟālak Kuṟavañci of Tirikūṭa racappak Kavirāyar and Aḷakar Kuṟavañci of Kavi Kuñcara Bhārati have been widely known. Here also both classical forms and folk melodies are pressed into service.

Maḷavai Citampara pārati and Ramaswami Sivan (Guhadasa) have made some original contributions.

Side by side with classical compositions, the works of Cittars like Kutampaiccittar, Pampaṭṭiccittar contain great philosophical truths couched in simple melodies.

e. g. māṅkāyppāl.
aṭu pāmpe

Aṇṇamalai Reṭṭiyār has earned undying fame by his Kāvaṭic Cintu. Its music is so captivating that musicians like Pushpavanam, Kāraikkuṭi Viṇa Brothers, Ariyakkuṭi Rāmānuja Aiyankar and Muciri Suppiramaniya Aiyar made it a point to include one or two Kāvaṭi Cintus in their concerts. *20th century*: Suppiramaṇiya Bhārati widely known for his patriotic songs was a composer of no mean merit. His original tunes in Rākams like Chakra-Vākam and Naṭṭakkuriñci are ample testimony to his worth as a composer. He has also composed some poems after the model of the Kāvaṭi Cintu. He has made use of folk-forms like *Kiḷikkaṇṇi Āṉantakkaḷppu* etc.

Nilakaṇṭa Civan, Lakkumaṇa Piḷḷai, Muttaiya Bhagavatar, Accuta Tācar and Māyavaram Viswanatha Sastri have made noteworthy contributions. The last mentioned has set music to the *kuraḷ*. Koṭicura Aiyar, the grandson of Kavi Kuñjara Pārati has composed in all the 72 mēlakartas some of which are strikingly original. In this galaxy, Pāpanāsam Civan is a bright star. His output exceeds a thousand and he brought classical music to the common man by his inimitable songs for the films.

The paṇ system of the Tamil country which had attained a high state of development even as early as the Caṅkam age was enriched century after century. Today there are over a thousand rakams and the possibility of new rakams coming into vogue is unlimited.

In the north, because of Muslim invasions the music was greatly influenced by Arabic and Persian music whereas in the South there is unbroken musical tradition from the days of Tolkāppiyam to this day.

DRAMATIC HERITAGE OF THE TAMILS

Dr. A. N. Perumal

Introduction

Tamil is one of the most important classical languages of the world having a glorious past with rich traditions. Moreover it is highly developed and ever growing with valuable pieces of literature. Its copiousness and refineness established with superior values earn the showering praises of many scholars including foreigners. It had an affluence of past traditions having a rich heritage of its own. None hast yet traced its origin convincingly but all have accepted its individuality and speciality. In short Tamil could claim of an independent origin and be proud of its steady growth.

From time immemorial Tamil has been popularly acclaimed as 'Muttamiḻ' which connotes the tripartite classification of Iyal, Icai and Nāṭakam. In the existant literature the first reference about 'Muttamiḻ' finds its place in 'Paripāṭaṟṟiraṭṭu.'[1] Further the usage is free and frequent from ancient time onwards. So it serves sufficient reason to infer that there might have been Nāṭakam' among the ancient Tamils in a state to be kept in par with Iyal and Icai.

Tamil Drama in its origin

Any one who sincerely desires to investigate the origin and development of Tamil Drama has to depend solely upon literary evidences found scattered in the Caṅkam Anthologies and the Inscriptional references lay mostly on the stone walls of the temples. Of course, it is mostly unfortunate that not even a single text of the ancient Tamil drama has to be found as the source materiel. But the poems collected during Caṅkam period are replete with references to drama and its conduct. The references and citations abounding the anthologies and their commen-

taries leave us beyond doubt that there was drama in some form or other among the Tamils even during the early centuries of the Christian era or a little earlier.

It is evident that the Caṅkam poets must have used the word 'nāṭakam' in their much resourceful and highly sophisticated poems, with a definite purpose in the perfect sense of the term. So a careful analysis over the collected materials regarding drama referred to in Caṅkam literature would certainly serve sufficient scope to deduce something substantial which would render sources to find out the origin and development of Tamil drama. It is not possible to give out in detail all the evidences assembled in this introductory paper. So matters indispensable have been pinpointed as the investigation warrants.

Tolkāppiyar refers to 'nāṭakam' in one place as:

> 'Nāṭaka vaḷakkiṉum ulakiyal vaḷakkiṉum
> pāṭal cāṉṟa pulaṉeṟi vaḷakkam
> kaliyē paripāṭṭu āyiru pāṅkiṉum
> uriya tākum eṉmaṉār pulavar'[2]

Here 'nāṭaka vaḷakkam' means, the general mode of life with special implication on the pleasurable features present therein. This terminology also includes the sentiments in general. In the words of Nacciṉārkkiṉiyar it deals with 'mutal, karu and uri' as its subject matter.[3]

The mode of life common to all is represented as 'ulakiyal' and when exposed artistically revealing the various 'meyppāṭus' in an impressive manner, it becomes 'nāṭakam'. In other-words when an event presented attractively having to impose something perpectual and useful it becomes dramatic.[4] This may lead to an understanding that unlike realities 'nāṭaka vaḷakkam' tends to present something rhetorically with poetic embellishments.[5]

Tolkāppiyar might have referred to the presentation of an interesting subject in a dramatic way. It is worthwhile to remember in this context that the poems in Kalittokai are mainly

in the forms of dialogues representing small pieces of drama. Parripāṭal on the other hand is highly musical by nature excepting perhaps a few like No. 20 which are both musical and dramatic. This may lead to a suggestion that Tolkāppiyar might have implied in the aforesaid lines that kalippā and paripāṭal are the two designed forms of versification best suited for dramatic and musical performances respectively. It is to be noted here that the poems in Kalittokai present characters like the lad, maiden, watch-maid, foster—mother, companion etc. and make them converse, discourse and so on in a dramatic setting. It is a clear indication that the poets want to create certain situations which would be impressive and dramatic. As it seems these poems might have loomed out of the dramatic traditions of the ancient Tamils. To develop further about the suitability of kalippā for dramatic purpose, it may be added that its various parts like 'taravu, tāḻicai, taṉiccol and curitakam' would help changes within, as the play develops. The scene of action; situations and conflicts rest in 'taravu' while consummation sets in 'curitakam'a'? what is assumed from the nūṟpā of Tolkāppiyar may be strenghthened by the above facts.

Tolkāppiyar has used 'Paṇṇai' to mean 'play'[6]. As its root 'paṇ' denotes 'music' it may further be evolved that he might have referred to a play actuated by songs. Moreover the eight 'meyppāṭus' enumerated in detail by him have very close relationship with drama as its best ingredients. Tolkāppiyar has further clarified that unless the listeners are capable of understanding things through eyes and ears they cannot make out anything clear regarding the significant factors connected with 'meyppāṭu.'[7]

What are collected from Tolkāppiyam suggest that there was a form of drama during that period, having some of the features of the present drama. There would have been willing participants and keen listeners, as the given matters suggest. It may be assumed that the theory of poetry during the Caṅkam period might have stood in the way of the poets in

handling the folk-drama in a poetic way.[8] This is presumed to be the reason for the absence of drama in the literary treasure borne out of the caṅkam age. It is to be noted that Caṅkam poets have used kalippā and paripāṭal in the form of dialogues and monologues which are akin to dramatic presentations. The speeches and actions as given in Caṅkam poetry especially those of 'Akam' are very appealing to the sincere feelings of the readers. Most of the poems are conceived out of the poet's imagination and well wrought up as dramatic utterances. Many of the pieces can be easily reproduced as dramas in form and function. Scholars have tried and found easy to produce successful playlets out of them.[9]

Moreover many caṅkam poets referred to 'nāṭakam' in ever so many places correlating it with dance. The dancing girls are called as 'nāṭakamakaḷir'[10] and the performance conductad on the terrace of rich people is spoken of as 'nāṭakam'[11]. Further 'āṭṭu, āṭal, āṭukai, āṭṭutal, kūttu and talū are used to represent dance and some form of drama during the caṅkam age.[12] The participants are known as āṭal makaḷiyaḷ, āṭṭaḷan, āṭukaḷa makaḷ, āṭu kaḷamakaṉ āṭunar, āṭumakaḷ āṭumakaḷir, viṟali, kūttar and kaṇpuḷar as known from caṅkam literature.[13] The place of perform ance mentioned are āṭukaḷam, araṅkam and araṅku.[14] Further āṭiyatoḻil āṭiyal viḻavu, āṭukoḷvaricai, āṭumalivuvakai, āṭeḻil and taḻūuvaṇi are extoled specially.[15] The different dances prevalent among the ancient Tamils find ample description in caṅkam poetry. Kuravaikkūttu was mostly in vogue and so of and again it is being spoken about.[16] Tuṇaṅkai was another form of dance spoken much of by the caṅkam poets.[17] Veṟiyāṭal was also in practice[18] The site of this dance is known by the name 'Veṟi ayar kaḷaṉ.[19] Caṅkam literature sets apart a notable reference to Āṭṭaṉ Atti, a famous dancer and actor hailed out of the royal family of the cēras.[20] Royal people would have participate in it if only it was a respectable art. This is a sure indication that drama was esteemed high and practised well by the ancient Tamils. The Caṅkam people gloried the arts of dance and drama and so the poets enthraled to specify their joyous note in as many contexts as possible.

The dramatic qualities found in abundace with clarity in Cilappatikāram fit well to its reputed glorification as a dramatic epic. Though this literary piece blooms in the form of an epic undoubtedly it is indirectly modelled after drama. But for a few descriptive 'Kātais', Cilappatikāram is purely a drama in form and structure. Slight alterations here and there would easily convert it into an actable drama.[31] This epic is enriched with various artistic embellishments such as songs, dance items with a purpose in view and that is to substantiate its dramatic qualities.

Araṅkeṟṟukkātai is replete with details pertaining to dance and drama. Elaborate descriptions of the dance master, instruments, musicians and the stage are given with minute details brought out clearly. It is obvious that such performances were held in high repute by the king and the people. Only skilful and well practised dance could win the high praise of the people and the valuable prize given by the king. The hearty cooperation of the musicians with the dancer would make the performance a grand success. A well-educated man could only produce the dramatic materials in the forms of songs and other items.

Cilappatikāram refers to āṭalkūttiyar, araṅkam, araṅku āṭaraṅku, kuravaiyar, kūttaccākkaiyaṉ, kūttiyar, kūttar, kūttuḷpaṭuvōṉ, kaṇṇuḷar, kaṇṇuḷāḷar, and tuṇaṅkaiyar.[32]

Aṭiyārkkunallār the commentator to Cilappatikāram belonging to 12th century A. D. gives out a vivid account of music, dance and drama of the ancient Tamils and exposes sincerely his vast erudition and profound knowledge in those fields. He mentions about dramatic documentations like Muṟuval, cayantam, ceyiṟṟiyam and kuṇanūl which were lost even in his times. In order to enrich his comments on drama he had to ponder over the collected fragments of pañcamarapu, pañcaceṉāpatiyam, Intirakāḷiyam, kūttanūl, Icainuṇukkam and Mativāṇaṉ N ā ṭ a k a t t a m i ḻ n ū l. His valid pieces of information regarding the fine arts of the epic age are valuable.

In fact many practices in those arts as expounded by him are quite alien to modern times. Of course they serve fine materials to clarify certain obscure points concerning dance and drama. Moreover they help scholars very much in consult old Tamil books like Caccapuṭa veṇpā, Tāḷacamuttiram and cuttāṉantapirakācam. In short, it is not at all possible for any one to make out as much as at present about ancient Tamil drama but for Aṭiyārkkunallār's remarkable explanations factually abounding. His commentary seems an exposition of his anxiety to give as much details as he can by tapping all the available resources so that the future generations may be guided to know something about the extinguishing arts.

Icainuṇukkam as referred to by Aṭiyārkkunallār was the work of cikaṇṭi in Veṇpā metre to teach music to cārakumaraṉ a Pāṇṭiyaṉ prince. Probably this work belongs to the 3rd century A. D, Intirkāḷiyam by Yāmaḷentirar in the 8th century A. D. was lost leaving only 45 nūrpās which were collected and published by Ka. Pa. Aṟavāṇaṉ with his own comments upon them. This may help to a small extent to know about ancient music.

Pañcamarapu by Aṟivaṉār in Veṇpā deals with music whereas Paratacēṉāpatiyam by Ativāyilār in the same metre expounds the theories of drama. The puranic story of cayantaṉ turned into a bamboo stick finds a place in it. Now under the same title U. Va. Ca Library published a book which could not be same as the original since because metrical change and furthermore what is quoted by Aṭiyārkkunallar is not found in the present work. This might have been the work of the later days and seems to be a part of an introduction to paratanūl. The explanatory notes supplimented help us to know something about the earlier dances like Aṉumakkaṭakam, kitappirapantam, Kaurikkatakam, Parata Cāstiram, Makāparatu Cūṭāmaṇi and Makāparatam.[26] From this book it is known that tāṇṭavam is of twelve kinds starting from Āṉantam to cuttam which are all the dances of Lord Civaṉ. These dance forms strikingly coincide with the famous eleven āṭals expounded

in Cilappatikāram and hence may be considered as cognate. This book tries to bifurcate dance from drama by stating that the same person playing different roles is to be called dance and many enacting different roles in a puranic story is drama.[24]

Mativāṇaṉ.as Nāṭakattamiḻ nūl gives accounts of pukaḻkkūttu and its contrary Vacaikkūttu. Pañcapāratiyam which is believed to be the work of sage Nāratar in the 8th century A. D., has contributed something to dramatic theories in Āciriyaviruttam having six syllables. Ceyiṟṟiyam and kūttanūl by ceyiṟṟiyaṉār belonging to 8th century A. D. give accounts of drama. Only six nūṟpās of ceyiṟṟiyam are found as used by Aṭiyārkkunallār and a few more quoted in paṉṉirupāṭṭiyal. Kuṇanūl and cayantam live with one line each as quoted by Aṭiyārkkunallār.

Kūttanūl, a book on dance as its name suggests was the work of cāttaṉār which was believed to be lost. In 1968 S.D.S. Yōkiyār published one in that name and identified it with the original giving elaborate comments. This book gives an account of the rules and regulations of dance prevalent in ancient Tamiḻ nadu. It is said to be a unique, copious and all comprehensive treatise on the three-fold arts of dance, music and drama.[25] As it is noted the author of kūttanūl was a contemporary of Tolkāppiyar and as the master of art randered nūṟpās evaluating the indigenous dance systems of the Tamils as well as the systems of dance prevalent in the regions round about. Of course this book seems to be a distinguished work treating elaborately the various patterns of dance in addition to an explanation about the origin of drama in a philosophical and sophisticated manner.

As stated by kūttanūl the origin of drama centres in 'om' which generates from the celestial drum of Lord Civaṉ. That sound organises to form music and then gives out action corresponding to various feelings. Orderly action leads to dance which develops into drama.[26] Kūttanūl is a clear evidence to prove the eminence of the Tamils in dance drama.

Referring to the books mentionedabout, Aṭiyarkkunallār has provided ample materials sufficient enough to fetch out some valid conclusions about the nature, position and development of the dancedrama enjoyed by the ancient Tamils.

Maṇimēkalai also mentions about āṭals, āṭunar, āṭuṅkūttiyar, araṅkakkūttiyar, araṅkam, āṭṭu, uḷvari, kuravai, kūttiyar, kūttiyal and kūttu.[27] We came across a number of such references in 'pātiṉeṇkiḻkkaṇakku' also. Āṭumakaṉ in paḻamoḻi, āṭuvāṉ in Tirikaṭukam, araṅku in Tirukkuraḷ, paḻamoḻi and Ēlāti, kūttaṉ in Tirukkuraḷ, paḻamoḻi and Ēlāti, kūttaṉ in Nālaṭiyār and kainnilai, kūttāṭṭ vai in Tirukkuraḷ, kūttāṭṭu in Tirikaṭukam and kūttu in Nāṉmaṇikkaṭikai, Tiṇaimālai Nūṟṟaimpatu, paḻamoḻi and Ēlāti required special mention.[28] Kallāṭam refers to the celestial dance of Lord Civaṉ by pointing out the rules and regulations of developed dance devoid of defects.[29]

Cīvakacintāmaṇi which is supposed to be a literary work of the 1Cth century A.D. contains more than forty five references about drama eventhough a Jain sage, who hated fine arts according to his religious integrity, is its author. There are sure indications in the epic to point out the highly esteemed pasition held by drama in the society. Peruṅkatai and Kamparāmāyaṇam also speak about drama in a number of places to suggest that it was very popular during those times. Kampar significantly states,

> 'parata nūṉmuṟai nāṭakam
> payaṉuṟap pakuppaṉ[30]

It can be observed from this line that there were plays spun according to the formulations charted out by paratar. Further the plays should be of some use to the public besides entertaining them. The devotional literatures of the middle ages and the later works also refers to drama here and there to point out its existing place in the society. Inscriptions also allotted space for the developing art of drama, in many places through out Tamilnadu.

It is obvious that in the beginning dance and drama were one and the same and as time passed drama slowly emerged into a separate art. Slowly it develops and reaches its present position. The various kūttus of the ancient Tamils have helped much for the development of drama.

The various kūttus of the Tamils

Many kinds of kūttus were in constant practice among the Tamils. Aṭiyā-kkunallār gives a list coupled them two by two in order to identify their diverse nature. There are as follows:-

Vacaikkūttu and Pukaḻkkūttu

Vēttiyal	Potuviyal
Varikkūttu	Varicānt·kkūttu
Cāntikkūttu	Viṉōtakkūttu
Āriyakkūttu	Tamiḻkkūttu and
Iyalpukkūttu	Tecikkūttu.

They deal with satire and enlogy, royal themes and folk-lore, musical themes and colloquial themes eulogy of God and general recreation, Ariyan lore and Tamil lore and natural description and local tradition respectively.

It is well known from Aṭiyārkkunallār that Akattiyam had given a vivid account of Cāntikkūttu and Viṉōtakkūttu. Cāntikkūttu is of four kinds as cokkam, Mey, Avinayam and Nāṭakam. There aim in action is the successful progress of the hero. Avinayam composes many forms of dance having certain known themes. They can be identified by the waving of hands according to the differences in themes. Representation of individual songs is dance and a story enacted is drama. Viṉōtakkūttu encomposes kuravai, Kalinaṭam, kuṭam, karaṇam, Nōkku and Tōṟpāvai. In one way or other they attach some relationship with drama.

As pointed out picturing character and exposing feelings are the main features of Akakkūttu. Obviously they are the key-notes of any drama. To sum up, the different qualities, systematically compounding in a drama are found scatterred in the various kūttus of the ancient Tamils.

As known from ceyirriyam the subject matter of drama should be aram (*righteousness*) porul (*materialism*) inpam (*pleasure*) and vitu (*salvation*). Further the nine meyppāṭus (Physiorevelation) should be presented as the action progresses. Virutti is another form of drama explained by Aṭiyārkkunallār. This is divided into Cāttuvati, Ārapaṭi, Kaicikai and Pārati as to the subject matter dealt with and the characters taken part. The five fold divisions of the play called canti finds expansive explanation in Aṭiyārkkunallār's commentary. They are mukam (*introduction*) pratimukam (*development*) karuppam (*conflict tension*) vilaivu (*fall in action*) and tuyttal (*end*). The psysical expressions at the evince of the different meyppāṭus are also given in detail. The dramatic speeches are divided into puracool (*open speech*) uṭcol (*soliloquy*) and ākāyacool (*aside speeches*).

The various kūttus as explained by Aṭiyārkkunallār and their dramatic qualities as expounded by him clearly indicate the nature and position of ancient Tamil drama. His differentiation of Tamilkkūttu from Āriyakkūttu evidently shows the individuality of Tamil dramatic tradition with specified conventions of its own.

The terms unṭāṭal or unṭāttu, amalaiyāṭal and veriyāṭal found in caṅkam literature serve sufficient evidence, that āṭal and āṭṭu referred to some form of d nce which were frivolous in nature. It is reasonable to presume that Tamil drama had emerged out of ritual dances like Tuṇaṅkai, Veriyāṭal, Vallikkūttu, kuravaikkūttu and the like. A closer study of these may be necessary to trace the growth of Tamil drama.

Kuravaikkūttu:— Kuravaikkūttu was very popular among the ancient Tamils especially with those in Mullai and Kuriñci. Generally seven or nine men and women clang hands when dancing. They sang in praise of Māyōn or Valan. The erotic and heroic sentiments were allowed to evolve as the action was in progress. In Neytal they sang in praise of their heroes. One posed to be the hero and the others his companions. In due

course Kuravai was performed at various occasions of life. As seen in Mullaikkali when a valourous youth subdued a sturdy bull in the hope of winning his lady love, his success would be celebrated with kuravaikkūttu. As the dance proceeded derisonal hits would be pointed against the hero which of course would add to the charm and merriment of the show. Such interceding dialogues indicate the change of events that dance turned its way from rituals to actual life situations. Thereby slowly dancers were becoming actors and dance began develop into choral drama.

Veriyāṭal:— Veṟiyaṭal or Veṟikkūttu was a dance performed in praise of Lord Murukan by his devotee known as Vēlaṉ. The name suggests the fierce nature of the action. At certain occasions women resorted to Kuravai surrounding Vēlaṉ by clinging each others hands.

Tuṇaṅkaikkūttu:— In Tuṇaṅkaikkūttu a woman was seen dancing with elboues bend beating her sides. At that time her song was in praise of a hero who suffered death for a noble cause such as fighting for the country. There were instances of this kūttu performed by a group during ritual ceremonies.

Vaḷḷikkūttu:— Vaḷḷikkūttu was the merry dance of the common people conducted by both males and females together as a token of gratitude to Goddess Vaḷḷi for bestowing success in war and showering prosperity to the country. Vaḷḷikkūttu referred to in Tolkāppiyam may be accepted as the earliest mention of Tamil drama in the existance literature. Perumpāṇāṟṟuppaṭai also makes a reference to it.[21]

Vēṭṭuvavari; Vēṭṭuvavari was in vogue among the people of pālai when they were in ecstasy to divide the booty looted on the wayside. They danced before the alter of Goddess Koṟṟavai in a happy mood heavily drunk. Often times a girl was decorated as an impersonation of the Goddess. This fact reveals the make-up tendency of the ancients.

Cākkaikkūttu:— As expounded in Cilappatikāram was very popular among the Tamils. A man dressed himself in such a way that he appeared male in the right and female in the left. He performed Cākkaikkūttu before the king. Proper care had to be taken or else he could not play properly, when one side moved the other stood mute. It was a much complicated performance and only skilled persons could resort to such a dance. Cilappatikāram portraies a very fine picture of his poses.[32] Parakēcari Rājantira Cōḻaṉ inscribed that Araṅkam Āriyakkūttu representing the incidents of the Puranic stories had been performed by a Cākkaiyaṉ named Kumāraṉ. Cikaṇṭaṉ during the puraṭṭāci festival in the temple of Tiruvāvaṭuturai Āḻvār for which the player was presented with Cākkaikkāṇi.[33] As known from the inscription of Kiḻappāvūr a famous dancer called Ālaiyūr Cakkaiyaṉ received gold as well as land for performing Cākkaikkūttu thrice a year.[34] Kamaracavalli inscription refers to Cākkai Mārāyaṉ Vikrama cōḻaṉ who was given lands for his performance thrice in the Tiruvātirai festivals conducted in Mārkaḻi and Vaikāci at Tirukkār Koṭicuvara muṭaiyār temple.[35]

Cākkaikkūttu is the same as Koṭṭicētam or Koṭukoṭṭi the celestial dance of Lord Civaṉ and Goddess Umai performed to extol the burning of Tiripuram. The main purpose of this kind of kūttu was to please the king and his people. The best among the dancers was conferred the title of 'Cākkaimārāyaṉ'. Generally puranic themes were played. As time crept away social themes found way and the players were seen criticising the day to the life of the people.

Pirapantakkūttu, Naṅkiyarkūttu and Kūṭiyāṭṭam were the three developed from Cākkaikkūttu. Even to-day this kind of kūttu is very popular in Kerala. This may be considered as the forerunner of KataKaḷi

Tōrpāvai:— In Tōrpāvai figures made out of skin were used to represent different characters. They were moved accor-

ding to the needs of the action with the help of the strings tide to them. The lifeless figures were soon to be replaced by men and women in the developed dramas to come.

The Eleven Āṭals:— Eleven Āṭals in a group were very famous in ancient times. Most of the professional dancing girls professed in every one them. Their proficiency in the art was ordinarily measured by their show of talents in these dances. A vivid account of them is given with individual importance in Cilappatikāram.[26]

Alliyam was one among them which was performed by Māyōṉ. This depicted the assasination of Kañcaṉ by Kaṇṇaṉ At this success Kaṇṇaṉ danced in joy and then posed himself as if in a phantomine which was very popular. He stood voiceless for a time reflecting his feelings through physical expressions.

Koṭukoṭṭi was the dance of Viṭaiyōṉ The dancer had to clap his hands when dancing He has to expose an angry disposition. Kuṭaiyāṭal was performed by Murukaṉ. He had to hold an umbrella in a slanting position. Kuṭam was the celebrated āṭal of Māyōṉ who played in the streets of Cō the capital of king Vāṇaṉ. Pāṇṭaraṅkam was the dance of Mukkaṇaṉ in the presence of pirammaṉ by standing before his war chariot. It was a preparation for war. Mallāṭal was performed by Neṭiyōṉ as he went to attack Vāṇaṉ in the disguise of a wrestler. Tuṭikkūttu was the dance of Murukaṉ when he saw Cūraṉ cunningly hide himself inside the sea by changing his actual form. Kaṭaiyam was played by Ayirāṇi in an open field before the west gate of Cō the capital of Vāṇaṉ. Paṭiyāṭal represented the dance of Kāma in the city of Cō when the disguised himself as a hermaphrodite in order to release his son from the prison of Vāṇaṉ This is referred to in Maṇimēkalai also.[27] Marakkālāṭal was performed by Māyōḷ to kill the acurās who took the forms of snakes, scarpions and centepedes. In order to kill them she danced with wooden legs. Pāvaiyāṭal was the dance of ceyyōḷ in the form of kollippāvai. She killed the acurās who were enamoured at her beauty.

When performing these āṭals the dancers had to wear suitable garments as to the characters impersonated by them. They had to pose differently according to the actions. Songs must suit to the situations enacted and there were traditional rules and regulations to be followed. As per the themes of the āṭals the exposition of physio-revelations differ. Only skilled dancers could perform these āṭals to the satisfaction of the audience.

Apart from the above mentioned kūttus there were many others like Viṉāṭakkūttu, Veṇṟikkūttu, Vacaikkūttu, Viṉōtak-kūttu, Kaḷinaṭam, Karagam and Nokku. They had their influence in the development of drama.

Decline of such kuttus

In the middle of the 3rd century A.D. Tamilnadu came under Kaḷappirar who were firm believers of Jainism. With bitter animosity towards fine arts they bent upon destroying them. For want of patronage they began to decline and because of severe prosecution they lose their prestige and disappeared from the public scene of action. As stated the joyous note of the caṅkam age gradually gave place to a pessimistic attitude towards life because of the emphasis laid by the Buddhists on the sorrows of life. They gloried in the doctrine of suppression of all delights and joys.**

Folk-Dances

Folk-dances are also form a joyous accomplishment of the Tamils. They feast the pleasurable feelings of the villagers mostly and so receive patronage from the village head-men. A very good tradition is seen behind their performance. Most of the dances seem to be completed by precise movements of the hands which form a language of their own expressing the attitude of the mind. The folk-dances are really an out-let of emotional feelings and the cradle of arts like drama. Some of them are in constant practice even now since they are preserved

with proper nursing by the villagers. Most of them represent popular stories from the epics and purāṇās. Different techniques have to be adopted to in each of the dances.

Kummi: —Kummi is one among the popular folk-dances in which the participants dress according to the characters they represent. There are sweet songs and short dialogues. Clapping hands forms an important feature of this dance.

Oyilāṭṭam:—Oyilāṭṭam is famous in Coimbatore. Ordinarily the stories related to Murukan, Kāttavarāyaṉ and Maturai Vīraṉ are selected for the performance.

Pommalāṭṭam:— In pommalāṭṭam suitable dolls are selected to represent characters of a selected story from the epics. The cūttiratāri holds the strings tied to the dolls and moves them as the action requires. He sings and speaks in different voices. His role may be compared to the directors of modern plays.

Pākavatameḷā: In the small village called Mēlaṭṭūr in the Tanjāvūr district a band of actors perform pākavatameḷā which seems very near to a dramatic performance.

Uṟumikkōmāḷiyāṭṭam: Uṟumikkōmāḷiyāṭṭam is conducted by one or two persons during festive occasions in the village temples. They sing in praise of the deities with a request to safeguard the villages from pestilance and other difficulties. They were comically and speak whimsically to break laughter among the audience. Sometimes they dance with the accompanyment of two bulls decorated with cloths.

Karaka āṭṭam: In karaka āṭṭam a girl dances with a pot on her head. With the harmonious cooperation of Naiyāṇṭimeḷam she dances elegantly to the pleasure of the villagers during festivals in the temple. Men also take part in it occasionally.

Kaḷiyalāṭṭam: Kaḷiyalāṭṭam is a dance by a group each beating with two short sticks in their hands while singing. The rhythmic beating and their measured pace add to the charm and melody of the performance.

Kāvaṭiyāṭṭam: Kāvaṭiyāṭṭam is related with the worship of Lord Murukan By holding the Kāvaṭi on the shoulders and sometimes allowing it to roll over the body, the player dances according to the music produced.

Apart from these folk dances there are kaicciḷampu āṭṭam, kaiāṭṭam, cimma āṭal, Tēvarāṭṭam, pakalvēṭam, Poykkāl kutirai āṭṭam. Āliyāṭṭam, Kaṇṇiyān āṭṭam, Vēṭāḷa āṭṭam etc. conducted during festival times.

Batticola in Ceylon is famous for its rich tradition of folk-culture and has preserved to its credit two forms of folk-drama known as Vaṭamaṭi and Teṉmaṭi Nāṭakam. They are of great national importance and performed often merrily.

It is observed that Tamil drama developed step by step as Marappāvaikkūttu, pommalāṭṭam, Tōrpāvaikkūttu, Niḻarpāvaikkūttu, Nāṭṭiyam, Nāṭṭiya-nāṭakam and Nāṭakam.[59] It seems that Tamil drama is the refined form of the various dances with their particular qualities mixed up.

Dramatic Adumbrations

Dramatic adumbrations are only street shows with a style of their own to suit the tastes of the common people. With limited resources and scanty means the commons of the past could afford to have only street shows for which nature provided stage and lighting effect. Generally the audience were rough and unruly To keep them in good humour love tales with erotic temperment were being casted before them. As seen well nearly all the street shows deal with love in its varied forms and techniques. In order to make them somewhat fair and decent the authors smear divinity into the subject matter. The forms of adumbration may change by the dramatic materials are limited to love and divinity.

Paḷḷu, Kuṟavañci, Noṇṭi nāṭakam and Kuḷuva nāṭakam are the celebrated literary plays of the Tamils. In their form and conduct they came very near to drama. Adumbrations were filled with songs and so they had attracted people in large number very easily. They appear to be dance and drama combined. A closer study of the four kinds would be necessary.

Paḷḷu: Paḷḷu have in its character roles the tiller folks insensate to dignity. Uḻattippāṭṭu referred to in paṉṉirupāṭṭiyal may be the fore-runner of such a genre. The words of Tolkāppiyar as 'cāri moḻiyār cevvitiṉ kiḷantu'[40] may be related to this. Pērāciriyar expounds that these are to an extent like the dramatic poems of Veṇṭuṟaic ceyyuḷ. Further 'viruntiṟpāṇi'[41] and 'ārmaṅkalam'[42] referred to in Cilappatikāram stand for the songs of the peasants when working in the fields. It is said that these songs are in praise of God in expectation of a rich produce. Dignity of their labour is also notified. 'Mukavaippāṭṭu'[40] sung at the time of separating corn from the straw can also be considered. These songs seem some relation to the later paḷḷu. When explaining 'varikkūttu' Aṭiyārkkunallār mentions about 'āṭumpaṭu paḷḷi' and 'aḻakuṭaiyapaḷḷi'. These two may be the fore runners of 'Mūtta paḷḷi' and 'Iḷaya paḷḷi' respectively with similar qualities. From these instances the developing process can be noted. From 'Kayilaiḻuku' the temple proceedings of Tiruvarangam, it is known that Paḷḷupāṭṭu and Paṟaippāṭṭu were being conducted before a large gathering.

Mukkūṭaṟpaḷḷu is considered to be the best though Tiruvārūr paḷḷu is the earliest of its kind. The former was very popular in those days and attracted people in thousands when enacted. Descriptions of country city and rain occupy the first part which is followed by the domestic scenes of a paḷḷaṉ family. There are serious discourses between the various characters excellently portraid in fine pieces of poetry. Songs in colourful language and playing upon words forms special features in building up of a paḷḷu. The ensuing quarrel between

the two paḷḷis, the notorious behaviour of the paḷḷan, the fantastic appearance and eccentric behaviour of the paṇṇaik-kāraṉ and the tricks played by the paḷḷan are all fine situations requiring special appreciation. Peasantry and farming techniques find detail descriptions. Problematic situations are created out of trifling conflicts which give out intense emotions. The element of subtle humour predominates while divine faith is stressed.

Though paḷḷu is acted on the stage, it is not well equiped to call as a drama. Most of the Paḷḷus are stereo typed in their form and contents. Vaṭakarai Turaiyavarkaḷ paḷḷu, Tiruvuṭai Marutūr paḷḷu, Tiyakarācar paḷḷu, ceṇpakarāmaṉ paḷḷu are some of the important paḷḷus to be mentioned.

Kuṟavañci: Kuṟavañci represents the life of the Kuṟavas in attractive terms. Divinity is treated properly. The motif of kuṟavañci has been used even in Kuṟuntokai when it uses 'Veṇkaṭaic ciṟukōl akavaṉ makaḷir'** Akanāṉūṟu calls them as 'nuṇkōl akavuṉar.'** Paṉṉirupāṭṭiyal reputes the ability of the kuṟatti to know everything of past, present and future regarding the fortunes of a person.** Teṉnūl viḷakkam also specify this quality of the kuṟatti.** These may serve valid information to study the growth of kuṟavañci literature in Tamil.

Kuṟavañci is unique in its construction and theme by the introduction of kuṟatti and the duplication of the love theme. The procession of the Lord, a lady falling in love with Him, the Kuṟatti fortelling good fortune to her, the lady presenting the kuṟatti and the kuṟavaṉ meeting the kuṟatti after a long search are the important incidents found expression in a kuṟavañci. In the frail structure of kuṟavañci the meeting of ciṅkaṉ and ciṅki after a petty quarrel and their mating with utmost intimacy and affection have been described with true calculation in very fine language powerful enough to attract all with their immediate appreciation. The heroine is a graceful lady with all merits to be accomplished by one of noble birth. What are presented in kuṟavañci can be relieve any amount of tedium by replacing with enliven interest.

Tirukkuṟṟālak kuṟavañci is the best specimen of this kind exposed out of the superb creative talents of its author. This work may be considered calculatively as a tale of the soul in quest of God and final salvation. On the whole there is charm, excellence and distinction. But it lacks to be called as a perfect drama.

There are many such productions in Tamil and a few among them are, Sri Carapēntira Pūpāla Kuṟavañci, Tirumalai Āṇṭavar Kuṟavañci, Kumpēcar Kuṟavañci Nāṭakam, Ciṟṟampalakkuṟavañci, Kaṅkēyaṉ Kuṟavañci Nāṭakam, Arttanāriccuvarar Kuṟavañci etc. They were all popular on the stage before an enthusiastic audience.

Noṇṭi Nāṭakam : Noṇṭi Nāṭakam is a kind of dance-drama in which a lame man is provided with the main role of the action. Generally this kind of plays are written in a particular metre called noṇṭiccintu. Most of this kind reached the stage in the 18th century A.D.

A man who indulged in evil activities like theft was punished by his limbs being cut off. He realised his past and begged for the mercy of God. By the miraculous help of God he regained his lost limbs and turned to be a new man to live a pious life. This is mainly the subject matter of Noṇṭi nāṭakam.

Tiruccentūr Noṇṭi nāṭakam seems to be the best and the earliest. It is said that during festival days in the temple of Tiruccentūr this was being enacted before a large gathering. Cittakkāti Noṇṭināṭakam, Tirumalai Noṇṭināṭakam, Cāttūr Noṇṭināṭakam, Tirukkaccūr Noṇṭināṭakam are few among them worth due consideration.

Kuḷuva Nāṭakam : Kuḷuva Nāṭakam is another form of adumberation in which the kuḷuvaṉ who is the fowler's attendent is given prominence in the action. He is a serving type belonging to an ordinary race. The chief participants are the Kuḷuvaṉ, Ciṅkaṉ, and ciṅki. Kōttūr Kuḷuva Nāṭakam is the

only one available in print at present; while Kurrālakkuruvanāṭakam rests in the manuscript form in U.Ve.Cā. Library at Triuvānmiūr. Cinnan Makipan Kuḷuva Nāṭakam lives only by name and nothing more is known about it.**

In these adumbrations a marked change in the growth of drama can be noted from dance to dance drama in a developed form of presentation on the stage before huge multitudes with land appreciation.

Icai Nāṭakaṅkaḷ or Musical plays

In the 18th century Musical plays entered the stage througed with songs called Kirtaṉās. Most of them are puranic in their contents. The earliest among them reached the ears of the audience on 1771 in the name of Rāmanāṭakam by Aruṇācalakkavirāyar. There are more than 500 songs in various paṇs or rākās composed as Tipatai, Taru and Viruttam. There is only one line in prose in this voluminous work. Though this is called as nāṭakam, this is meant only for singing and not for acting. Following this Rāmaccantirak kavirāyar wrote pārata vilācam and Araṅkappiḷḷai brought forth Ariccantira Vilācam.

Nantaṉār kirtaṉai by Kopālakiriṣṇa Pārati is the best of its kind. Several musical forms are incorporated into the presentation with greater ability in imaginative capacity. Prose passages find more places than before. Conversational methods in the form of arguments between characters are adopted to make the scenes more emphatic.

Mārkaṇṭēyar vilācam, Meyyariccantira Nāṭakam, purūrava cakkaravartti Nāṭakam, uttarārāmāyaṇa Nāṭakam are some of the musical plays worth mentioning. In these plays the scenes of Kaṭṭiyaṅkāraṉ are found to pay obedience to the audience and to introduce the characters before their arrival. It is a sign of these plays stepping from the oration platform to the dramatic stage. Soon Kaṭṭiyaṅkāraṉ became the announcer of

the change of scenes in advence. Arātāra vilācam by Ve'āyuta Mutaliyār is a typical musical play written in such a way to be acted on the stage. Songs are in the form of dialogues though most of them are arguments in a series of debates.

Terukkūttu

18th and 19th centuries are times when drama was not at all respected by the decent public. They considered it as very low of their status to attend those shows. As a result drama had to strive hard for its existance. It completely lost its prestige as that of a superior art and was driven to an undignified position to live in the hands of street singers who used it as a petty means to livlihood. These illiterate stock of wandering actors conducted 'terukkūttu' in the nook of villages through out the night with little respect to art and its values. They filled the stage with hopping and shouting instead of dancing and singing. Vulgarity conquered the place of decency. As the plays were conducted through out the night tiredness and boredom had disspirited the audience. Moreover the players were seen very mean in their behaviour since they were more avaricious for money than anything else. Such a type of people could not expect any respect from the sophisticated society. They were mocked and ridiculed and their performance was condemned as something to be abhored and shunned. In their hands the position of Tamil drama was mostly pitiable and highly deplorable. What they had acted remained as folk-lores and many of them were forgotten because of neglect and want of proper care.

In 'Terukkūttus' Kaṭṭiyaṅkāraṉ was the common character in all the plays. He was seen praising the rich in glowing terms hoping to please their ears and to get money from him. With or without meaning any and everything were spoken on the stage. It was hightime for the Tamil drama to be released from the ugly hands of the street singers.

In many respects 'Terukkūttu' is similar to pākavata Meḷā of Melaṭṭūr, the kuccupputi of Andhra, Yaksakāṇā of Karnataka

and the Katakaḷi of Kerala. It can be compared with the Vitirāṭaka of Andhra, Pāyal āṭṭam of South Canera, the Lalit of Maharashtra and the pāvai of Gujarat.

Pioneers of modern drama

The selfless services of untiring savents became absolutely necessary to emancipate Tamil Drama from its fallen and down-trodden state. It had suffered a lot in the hands of the illiterate street dancers. Soon erudite scholars of language and literature capable enough to perceive men and matters entered the field of Tamil drama with firm determination to improve the sorry state of affairs. They resorted to do a lot of changes in the stage and its techniques besides writing plays to suit the educated of the modern times." But dint of labour they were successful in charging the trend of the people and approached problems intelligently. Soon drama developed in form and content and became a necessary element in improving the fast developing society. Those who looked upon the stage with contempt began to appreciate its proceedings. A large number of plays with educational as well as entertaining values has been staged before huge multitudes belonging to various strata of the society. Drama became very popular and regained its past glory as due respect was given from all quarters of the society. The great personalities who worked for such eminence can well be called as the pioneers of modern drama.

Sambanda Mudaliyar, a well known judge toiled and moiled for the rejuvenation of Tamil drama and was commendably achieved his object. What he has done won him the glorious title the 'Father of Modern Tamil Drama'. As stated suitably by V. Gopalaratnam, no history of the development of Tamil Drama in South India would be complete without a reference to one institution which pledged itself to the Herculean task of cleaning the Augean stables by removing the great prejudices in the popular mind and the internal impurities in the practice of the art itself. That association was Sukuna Vilāsa Sabha which was brought into existance by Rao Bahadur P. Sambanda-

Mudaliyar.[49] In his earnest desire to improve the ruined state of Tamil drama he achieved much out of hard endeavour in spite of certain discouraging forces that crossed his way of progress. He was a talented playwright, a capable director, a good organiser, a fine actor and above all a very good disciplinarian and a moralist. A circle of well educated men lent their hearty cooperation in all critical situations when he had to face in his hard task of improving the Tamil stage. Notwithstanding serious handicaps he hundled all difficulties and ventured hard by tasting painful experiences to reach his goal with astounding success. His dramatic club escaped many fateful situations and survived long to revive the fallen drama into a living art loved by all. Sambanda Mudaliar wrote ninety four plays variously and stagged them successfully to earn the appreciation of millions. From 1891 when he was 18 years old till his death he spent his precious time for the development of Tamil drama. He has done his best and Tamil drama has profited much by his noteworthy services. Sambanda Mudaliar can well be acclaimed as the master architect of modern Tamil drama.

Sankarathas Swamigal was one of the fore-runners of Tamil drama whose untired services for its cause were willingly rendered for nearly half a century. From the age of 24 till his death in 1922 he wrote and staged about 40 plays. He started a dramatic club of his own and trained young boys to act decently and attractively. Famous drama actors like T. K. Shanmugam and his brothers hailed out of this club. He effected many reforms to modernise the dramatic stage and insisted discipline and morality in the life of the actors. Decency was there. So naturally the actors earned due respect from the society. Most of his plays are puranic and a few took their source from earlier literatures. He has also translated some English dramas. As a matter of fact he followed the folk-traditions of the ordinary people and very nicely inserts them in his plays without affecting the literary qualities inate in them. His plays are both edifying and entertaining for the literates as well as illiterates. With sense and justice he has added songs

which are of course more than prose dialogues. As a dramatist and stage director he gave new tempo and vigour to Tamil drama and people from all ranks flocked to see his plays.

Paritimār kalaiñar during his short span of life extending from 1870 to 1903 had tried hard to restore Tamil drama from its ruin to prosperity. He organised the rules of drama and produced a work called as 'Nāṭakaviyal' which doctrines stage-craft comprehensively. It serves a becon light to the future playwrights and guiding factor to directors. - He was successful in producing plays like Māṉavijayam, Rūpāvati and kalāvati. They are highly literary in their style and diction. When these reputed plays were staged certainly highly educated men would have to visit the theatre with due respect.

Sundaram pillai earned immortal, fame through his best verse play 'Maṉōnmaṇiyam' modelled after the west. Though it is written purposely for the study table it really quenches the thirst for a fine literary play in Tamil. At present it serves a fine model to many playwrights.

T. P. Krishnaswamy pavalar may be considered as one of the reputed followers of Sambanda Mudaliar. He had his good relations with men like Sankarathas Swamigal and Siva-shanmugam Pillai. Under his able guidance Tamil drama improved very much. As a sincere participant of the freedom struggle he wrote and enacted patriotic plays like katar pakti, Tēciyakkoṭi and pampāy Meyil which were eagerly received with ready approbation by the people whereas the Government banned them by decree. He himself was a very good actor and in 1.22 he started a dramatic club called pāla Maṉōkara capā which won great fame even in England by its memorable perfor-mances there in 1924. His services to Tamil drama have to be remembered with gratitude.

Ekai Sivashanmugam piḷḷai was a contemporary of Sankarathas swamigal and had very close association with him regarding drama. He became a teacher of drama in the Āti

Intu Vigota Capa of Vellore T. Narayanasamy Pillai. He effected many reforms in staging Tamil plays which considerably added to the merits of their presentation. He was the author of three plays namely campāraṇa Rāmāyaṇam, Kaṇṭi Raja and Ariccantiram. What he did for the Tamil stage retained his name.

Apart from the above personalities, the names of utumala Muthusamy Kavirayar, C. Kanniah can also be added in the panels of the pioneers of drama as they served heart and soul for the art to thrive in Tamilnadu in addition to writing a few plays to their credit.

Tamil Dramas in full form

When had Tamil Drama attained a full form can not be easily assessed with certainty. According to the inscription in the Northern wall of the Pirakatisvarar Temple at Tañjāvūr dated 9.4 A.D. it is known that Rājā Rājesvara Naṭakam was conducted every year in the month of Vaikāci.[60] Tirup-pantaṇtinallūr pacupatisvarar temple inscription refers to Rāja rāja Nāṭakam during the reign of Rāja rājan II.[61] In one of the inscriptions of Rājarājan I Tirumūla Nāyaṉār Naṭakam is mentioned.[62] Tiruppātirippuliyūr temple inscrip. tion gives a place to kaṇṇavaṉ purāṇa Naṭakam.[63] From Tiruppantanti Nallūr inscription it is known that Rāja rājesvara Naṭakam was repeatedly enacted in the temple.[64] According to the Kaṭṭalūr inscription of 1119 A.D. it is given to understand that Kamalālaya paṭṭar had received lands free of tax for enacting pūmpuliyūr Nāṭakam.[65] The form and nature of the various plays mentioned in the inscriptions are not known since they live only in names and not anything more. Of course, they were different from kūttu or an adumbration since they are separately referred to with identification. So these naṭakams may be in a form, more developed and a nature much more different from kūttu. They may be assumed as the predecessors of modern drama in their form and nature.

During the reign of Pallavas' Makēntira Varmaṉ wrote 'Matta Vilāca pirakacaṉam' in Sanskrit but was acted before the Tamils.

In the 12th century A.D. Krishna Misirar wrote an Atvaita Nāṭakam called 'pirapōta cantirōtayam' and soon contrary to its idealogy a vicistātvaita Nāṭakam namely 'Cankalpa cūriyōtayam' was written. Because of the Mohameden invasion in the 14th century there was a draught in the production and presentation of plays. Then the adumbrations, Musical plays and street shows dominated the stage.

In 1867 Kasi Visvanatha Mudaliyar staged a social play called 'Ṭamparaccāri Vilācam' written in the western model though filled with songs like Terukkūttu. It may be considered as the first modern play in Tamil which the acts and scenes are marked clearly. Following this he wrote Tāciltār Nāṭakam and Āriyacamāja Nāṭakam. Gopalacār translated 'Merchant of Venice' in the verse form in 1876 which is to be renowned as first Tamil verse plays In 1877 Ramasamy Raju of Tindivanam produced 'pirapōta cantira Vilācam' in prose and verse mixed following the pattern of the Western plays. Soon after in 1891 Sundaram pillai brought out his adopted play 'Maṉōṉmaṇīyam' in very fine poetry which marked a great change in the history of Tamil dramas. It was from that year Sambanda Mudaliyar began to write plays for the stage. Following their models a number of plays began to visit the stage and came out of the press.

At present there are plays for the stage, study table, radio and television. Moreover plays of all kinds like tragedies, comedies, farces, satires, burlesques, melo dramas, wedding masks, puranic, historical, psychological, detective, etc. are found in the dramatic gallery of the Tamils. A lot of plays from other languages have been translated. Dramas based upon earlier literatures were written in large numbers. Short plays to be acted in gala occasions and also plays for children name out severally. More than 1500 plays can easily be listed from the galaxy of modern Tamil plays. It is to be felt about the renaissance of Tamil drama in the 20th century.

Stage and Theatre

Ordinarily the Stage is a raised plateform or structure of boards on which the actors appear in front of the theatre. A well constructed stage requires well equiped mechanical appliances which cannot be expected in earlier days. Anyhow some form of stage and theatre would be there. The place of performance, whatever it may be, is the stage and the place of attendence is the auditorium. During caṅkam age most ofthe kūttus took place in open space. There were kuravaikkūttu conducted on the wide expance of the sea-shore on the white sands people collected round the participants to enjoy the show. In Mullai on the plains and in Kurinci ;on the flat rocks. There is an instance of Kuravai played on the ground where a youth subdued a tat bull. War dances were conducted in the battle fields and before the camp sheds. It may be inferred that the ritual dances might have been conducted before the alter of gods. So no stage and no theatre; but only an open space which served both purposes. Paṭṭiṉappālai gave an evidence to infer that the terrace of big buildings might have used to conduct 'nāṭakam'. It is said that the nobles enjoyed music, drama and moonlight simultaneously in their storyed houses.[86] The usage 'āṭukaḷam', itself suggests the open space of the stage and theatre. But 'araṅkam' was more refined as it meant a proper place alotted for such performances. 'Avai' and araṅku' are separately pointed out in one of the poems in Kalittokai.[87] The decorative nature of 'araṅku' is also referred to during that period.[88]

In cilappatikaram the exact measurements of the stage is clearly indicated. It was 8 kōls in length, 7 kōls in breath and 1 kōl in hight. The space between the gurder plank and the stage floor was 4 kōls. There was two doors one for exit and another for entrance. Painted pictures were exhibited on the stage intended for reverance and solemnity. Two lights were placed at proper places to avoid pocket of darkness collecting both on the stage and the theatre. Garlands of pearls were hung beautifully. There were three kinds of screens attached

to the stage. A single screen attached to the stage. A single screen tied to the left side pillar, a double screen to the two right side pillars and another overhanging on the top helping the concealed entrance of the celestials. All the three could be easily folded with the help of strings. They were respectively called as orumuka eḻiṉi, porumuka eḻiṉi and karantuvaral eḻiṉi. The roof of the stage was beautifully decorated with paintings. In short, the stage was beautiful construction with novel features best suited for the purpose.[58] Pārati araṅkam and Nirttirai araṅkam referred to in this epic represent the scenes in the individual kūttus. Further there are ponpuṉai araṅkam, Varikāṉ araṅkam, Maṉṉiṭṭaraṅkam and aṇimaṇi araṅkam which postulate the individuality and the beautiful nature of the stages. It can be inferred that kūttus like Vaṭṭuvavari, Āycciyar kuravai, and kuṉṟikkuravai were conducted in open areas. Peruṅkatai denotes theatres as kūttappaḷḷi and kūttāṭum Iṭam.[59a] There are ever so many instances in later literatures about 'araṅku'. Screen is referred to in cīvaka cintāmaṇi also.[60] Which were made of very fine silk during the time of peruṅkatai, it was known about the existance of theatres for dance and drama.

In the Tiruviṭaimarutūr inscription the theatre are mentioned as 'nāṭakaccālai'.[61]

Cōḷā rule was not an insular one. It was characterised by cultural contacts with several parts of India and even lands outside. It is only during this period there are references to various types of theatres called as 'nāṉā vita nāṭakacālai'. It is possible that the theatres for staging of dramas were erected on the standards prescribed in works like Nāṭya Cāstra. Three kinds of theatres are mentioned in it.[62]

The maṇṭapam's in the temples were also used as the place of performance. Through the inscription of Rājarājan III at the Tiruvoṟṟiyūr temple belonging to the 19th year of his reign, it is known that a performance called 'Akamārkkam or Meykkūttu' had been conducted in the Raja rāja Tirumaṇṭapam

of the temple on every 8th day of Āvaṇi festival.[33] As note in the temples there are separate stages specially constructed for such performances. The stage for action is found conveniently spaced and purposely elevatde People can sit round and witness the show without any inconvenience. But it seems to be a restricted place as the accommodation facilities cannot afford the attendence of the wide public. In some temples they are called as capā maṇṭapam. It may be a valid presumption that entertainments reserved for the king and his nobles-significantly vēttiyal - would have been conducted inside the temples and those preferable for the common public - ordinarily potuviyal-would have been staged outside the temple in a stage housed in a temporary shed or something like that. An open air theatre would have been provided for the audience. Even to-day this is the practice in villages. The nature of the state of affairs in the society might have been reflected in the installation of different stages of superiority and inferiority. In the Tirukkuṟṟālam temple the place of performance is called cittira capa[i] where even to-day dance and the like are being conducted during the Mārkaḻi Tiruvātirai festivals following the old tradition. Much inconvenience have been experienced now because of lack of space and other facilities.

The passing of time saw may changes in the setting up of stages in suitable places with the required provisions needed by modern plays. More and more conveniences are added which attract more and more people into the theatre. Separate curtains with appropriate indications are used to identify the differences in the scenes of action. Developed facilities are pravided and modern techniques are adopted for lighting and sceaic arrangements. Now the drama-stage and theatre appears quite modern adequately equipped with artistic embellishments. The sophisticated modern theatre owes its importance to Govindasami Rao who took the initiatives to take the plays from the street cornors into a theatre mainly coustructed for the purpose.

Troupes and Their Functions

Caṅkam literature gives accounts of separate groups of people called pāṇaṉ, porunaṉ, kūttaṉ and Viṟali who were specialised in any one of the arts like music, dance and drama. These names are suggestive of their profession in the stipulated arts. They travelled in groups expecting patronage from kings and chieftains. The required musical instruments were carried by them. They performed in groups or single as per the nature of the dance. Certain kūttus require the action of only one where as a few others need more.

During the Cilappatikāram and Maṇimakalai periods there were professional dancers called Āṭal kūttiyar, Araṅkak-kūttiyar, Nāṭaka makaḷir etc. They exposed their skill in dance before the kings and nobles. According to peruṅkatai the artists were known as kūttar and kūttiyar resided in separate places called kūttaccari.** Further there were separate troupes for music drama and dance **.

Kūttaccākkaiyars were an important group who requires special mention of first during the time of Cilappatikāram he is referred to in Tamil literature. During the middle ages these actors became very famous and there are many inscriptions refering to their performances in the temples. There were professionals specialised in this particular dance who were highly respected and specially recognised for the purpose. Royal patronage was offered and the masters of the art were honoured duely. As known well different skilled people were there in the various arts.

Afterwards there were troupes of players to enact the various adumbrations. Kirttaṉai nāṭakam needs only one for its performance. But the choral dramas were conducted by a troupe of artists who were maintained by endowments given by the king's sanction. In the 19th century Terukkūttu was staged by street dwelling vagobands. They were not upto the mark of the civilised society. Only after the advent of Govindasami Rao a new change took place in drama troupes. He opened Maṉamo-kaṉ Nāṭakak Kampaṉi in a decent fashion. It was followed by Sundar Rao's Company named as Jakaṉ Mōkaṉa Nāṭakak-

kampani. Soon in 1891 Sambanda Mudaliar started his Cukuṇa vilāca capai which was an amateur dramatic club. In Tamil nadu both amateur and professional dramatic clubs were in vigorous action. Sankarathas swamigal inaugurated his Camaraca caṉmārkka Nāṭaka capa in 1910 at Maturai consisting of boys. Following his example so many Boy's clubs were started. Jeganatha Iyar's Pāla Miṉa Rañjaṉi Caṅkita capā and Maturai Tattuva Miṉalōcaṉi Vittuva Capā started in 1918 are also worth due mention. The other dramatic clubs to be noted were pāla caṇmukaṉanta, capā cakti, nāṭaka Capā, Sēva stage, Little stage, Rañjaṉi Recreations etc. The services of Kandasami Mudaliyar, Kanniah, Navab T. S. Rajamanickam, Subbaraya Chary, Etarttam Ponnusami pillai, T.K.S. Brothers, K.B. Sundarambal, Palamany, Balambal, Golden Saradambal, T.K. Krishnamurthy, Sahasranamam, N.S. Krishnan, Sivaji Ganesan, M.G. Ramachandran, Manohar, A.V.M. Rajan, M.R. Radha, Cno and K. Balachandar through famous dramatic clubs have to be remembered with respect.

Works about drama

Regarding works relating to the rules and regulations of drama the commentary of Aṭiyārkkunallār to Cilappatikāram has to be considered as the earliest in the existing pieces. As mentioned above kūttanūl published by S.D.S. Yōkiyār says much of it. A few lines in Kallāṭam gives some notes about dramatic rules. One of the 18th century production known as 'Makāpārata cūṭamaṇi' otherwise called as 'pāva Rāka Tāja ciṅkārāti Apinaya Tarpaṇa vilācam' was published in 1955 by the Madras Government Oriental Series in which R. Visvanath-aiyar furnishes details about drama and its allied arts. In 1876 Chandrasekara Panditar published parata cāstiram in Tamil with explanatory notes which may be of some help to know about drama.

Suriya narayana Sastri's work called 'Nāṭakaviyal' stands supreme regarding drama. It is in the form of nūṟpās expetiat-ing the rules and regulations of Tamil drama. He has analysed all the points systamatically to give a full idea about the various factor comprising a well developed dramas. 'Nāṭakaviyal

may be considered as a valuable contribution in the field of Tamil Drama.

Mataṅkacūḷāmaṇi by Vipulānanda Adigal is worth sufficient mention as it systematised the rules of drama according to the doctrines of Aṭiyārkkunallār. As noted the author has consulted Sanskrit dramatic compositions also in the formation of this work.

P.C. Narayana Iyangar also published a Commentative work on drama called 'Apinaya Cāra camputam' in Tamil and Telugu.

Sambanda Mudaliyar's 'Nāṭakattamiḻ' and Maraimalai Adigal's 'Cākuntala Nāṭaka ārāycci' are also to be considered as important works about Tamil drama. A clear study of all these pieces of work would certainly give a very good idea about the nature aud stature of Tamil Drama in its form and function.

Conclusion

The dramatic heritage of the Tamils is embedied mainlyin their ancient kūttus and adumbrations. The ramification of various kūttus helped for the growth of Tamil drama and much more the adumbrations developed quickly to attain the form and stature to be called "drama". As discussed in detail earlier it is evident that Tamil has got a very long and extensive dramatic tradition of its own.

Foot Notes

1. Paripāṭaṟṟiraṭṭu,

   'Terimāṉ tamiḻmummai

   Teṉṉaṉ poruppaṉ.

   This is clearly stated by S. Vaiyāpurip piḷḷai in Ilakkiya cintaṉaikaḷ, p. 167.

2 Tolkāppiyam, Akam., Nūṟpā. 53.

3. Nacciṉārkkiṉiyar, commentary, Tol , Akam , Nūṟpā, No. 53.

4. Nāvalar cōmacuntara pārati, Tol., poruḷ paṭalam., (1972) p. 199.
5. A Caṇmukatās, "Nāṭaka vaḷakkum ulakiyal vaḷakkum," II I.T.C., Jan. 1968, Vol. III, p. 190-191.
6. Tol., Mey. Nūṟpā 3.
7. Ibid, Nūṟpā 27.
8. Dr. T.P.M., Prof. T.P.M. 61st Birthday Commemoration volume, collected papers of Prof. T.P.M., (1961) p. 60.
9. K.V. Jakanātaṉ, Caṅkanūṟkataikaḷ.
10. Perumpāṇāṟṟuppaṭai, 55.
11. Paṭṭiṉappālai, 113.
12. āṭṭu - referred to in :
 Maturaikkāñci, 616.
 Naṟṟiṇai, 24:17
 āṭal in :
  Neṭunalvāṭai, 67.
  Naṟṟiṇai, 23:2.
  patiṟṟupattu, 56.
  Paripāṭal; 7:17, 80; 9:72, 10:56, 117; 11:81.
  Paripāṭaṟṟiraṭṭu, 1:54.
  Puṟanāṉūṟu, 153:12.
 āṭukai in :
  Akanāṉūṟu, 206:2.
 āṭutal in :
  kuṟuntokai, 353:3.
 kūttu in :
  kalittokai, 65:29.
 Taḷūu in :
  Maturaikkāñci, 160, 329, 614.
 kalittokai, 83:3, 103:62, 106:33.
  Akanāṉūṟu, 253:14.
  Puṟanāṉūṟu, 359:4.
13. āṭalnakaiyal in :
  kalittokai, 109:15.
 āṭalaṉ in :
  patiṟṟuppattu:Kaṭavuḷ vāḻttu, 4.

ātukalamakaḷ in :
kuṟuntokai, 31:4.
āṭukalamakaṉ in :
kuṟuntokai, 31:6.
āṭunar in :
patiṟṟuppattu, 17:6, 90:43.
paripāṭal, 9:61, 64.
puṟanāṉūṟu, 29:24; 221:2.
āṭumakaḷ in :
kuṟiñcippāṭṭu, 193.
Naṟṟiṇai, 95:2.
kuṟuntokai, 105:3.
Akanāṉūṟu, 251:9.
Puṟanāṉūṟu, 128:6, 393:21.
āṭumakaḷir in :
kuṟuntokai, 326:2.
viṟali in :
Akanāṉūṟu, 352:5.
Naṟṟiṇai, 328:11.
patiṟṟuppattu, 40:21, 43:22, 48:2, 49:2, 57:6, 58:1, 78:3.
paripāṭal, 6 col.
puṟanāṉūṟu, 32:4, 60:5, 64:2, 70:15, 89:2, 103:4, 105:1, 109:16, 133:1, 135:4, 139:4, 140:3, 141:2, 152:13, 170:11, 172:3, 244:2, 280:8.
Viṟaliyar in :
Malaipaṭukaṭām, 569.
patiṟṟuppattu, 51:21, 54:6.
perumpāṇāṟṟuppaṭai, 486.
porunarāṟṟuppaṭai, 110.
Ciṟupāṇāṟṟuppaṭai, 31.
kūttar in :
puṟanāṉūṟu, 28:13.
kaṇṇuḷar in :
Malaipaṭukaṭam, 50.
patiṟṟuppattu, 20:16.

14. āṭukaḷam in :
perumpāṇāṟṟuppaṭai, 55.
kuṟiñcippāṭṭu, 175.
Akanāṉūṟu, 364:3, 378:8.
araṅkam in :
paripāṭal, 8:109.
araṅku in :
paripāṭal, 16:13.
kalittokai, 79:4.

15. āṭiyatoḷil in :
Naṟṟiṇai, 131:1.
āṭiyalviḷavu in :
Naṟṟiṇai, 90:1.
āṭukoḷvaricai in :
puṟanāṉūṟu, 53:14.
āṭumali uvakaiin:
Puṟanāṉūṟu 166:6
āṭeḷil in :
kalittokai, 16:3.
Talūvani :
kuṟuntokai, 294:2.
Akanāṉūṟu, 176:15.

16. Kuravai referred to in :
Tirumurukāṟṟuppaṭai, 197.
Maturaikkāñci, 97, 615.
Malaipaṭu kaṭām, 322.
Naṟṟiṇai, 276:10.
Aiṅkuṟanūṟu, 181:3.
patiṟṟuppattu, 73:11.
kalittokai, 39:28(2), 102:35, 103:75, 104:69, 108:61.
Akanāṉūṟu, 20:7, 232:10, 269:20, 336:9.
puṟanāṉūṟu 22:22, 24:6, 129:3, 396:9.

17. Tuṇaṅkai referred to in :
Tirumurukāṟṟuppaṭai, 56.
perumpāṇāṟṟuppaṭai, 235, 459.
Maturaikkāñci, 26, 160, 329.

Naṟṟiṇai. 50:3.
kuṟuntokai, 31:2, 364:6
patiṟṟuppattu, 45:12, 52:14, 57:4, 77:4.
kalittokai, 70:14, 73:16.
Akanāṉūṟu, 336-16.

18. Veṟiyāṭal in :
Akanāṉūṟu, 114:2, 182:17, 292:4, 370:14.
Aiṅkuṟunūṟu, 242:1, 243:1, 244:4, 246:1.
kuṟuntokai, 53:3, 360:1, 365:3.
Tirumurukāṟṟuppaṭai, 222.
Naṟṟiṇai, 47:9, 173:4, 268.
Paripāṭal, 5:15, 9:44.
paṭṭiṉappālai, 155.
puṟanāṉūṟu, 271, 302.

19. Veṟiyayar kaḷaṉ :
Akanāṉūṟu, 242:11.

20. Reference to Āṭṭaṉ Atti :
Akanāṉūṟu, 222:7, 236:16, 376:10, 396:13.

21. Dr. Tirumaṇi has written a prose play called 'Nāṭakaccilampu' out of cilappatikāram.

22. References in Cilappatikāram :
Āṭalkūttiyar : 5:50.
araṅkam : 3:99, 113, 131; 6:39, 50; 27:18, 20; 28:44, 65.
araṅku : patikam-65, 3:103, 106, 161;
veṇpā 4; kaṭṭurai 10; 22:142; 25:14; 28:50; Nūṟkaṭṭurai
ataraṅku: 26:68.
kuravaiyar: 5:70.
kūttaccākkaiyaṉ: 28:77.
kūttiyar: 5:50
kūttar: 26:228; 28:165.
kūttu paṭuvōṉ: 26:125.
kaṇṇuḷar: 5:49.
kaṇṇuḷāḷar: 5:184.
Tuṇaṅkaiyar: 5:70.

23. Pāraṭacceṟṟāpatiyam, Preface, U.Va.Ca. Library Pub., P. VII ('44).
24. Ibid, P. 26.
25. S.D.S. Yōkiyār, kūttanūl, Editor's Note (1968).
26. Ibid; Nūṟpā, 1.
27. References in Maṇimēkalai :

 āṭal : 2:23, 7:44, 11:18, 18:104, 19:79.
 āṭunar : 18:13.
 āṭuṅkūttiyar : 12:51.
 araṅkakkūttiyar : 18:35.
 araṅkam : 6:118, 7:42.
 āṭṭu : 6:21, 18:38, 22:20, 25:91.
 uḷvari ; 19:20.
 kuravai : 19:66.
 kūttiyar : 12:51, 18:35, 28:47.
 kūttiyaḷ : 18:6.
 kūttu : 11:12, 28:47.

28. References in patiṉeṇkiḻkkaṇakku :

 aṭal : Nāṉmaṇi: 36:4.
  Iṉṉānāṟpatu, 30:2.
  paḻamoḻi, 192:4, 352:4.
  Ciṟupañca : 67:1.
  Ēlāti : 51:3, 69:2.
 āṭiya : Nālaṭiyār : 332:1.
  Ācārakkōvai. 42:1.
 āṭiyaṟṟu : Nalatiyār, 331:2.
 Tirukkuṟaḷ 401:1.
 āṭiviṭṭaṟṟu : Nālaṭiyār, 240:4.
 āṭiṉāṉ: Tiṇaimālai : 124:3.
 āṭunar : Ēlāti, 24:3.
 āṭupavar: paḻamoḻi, 147:3.
 āṭum : Nālaṭiyār, 28:3.
  kārnāṟpatu, 4:1, 38:2.
  Aintiṇai Eḻupatu: 41:1.
  Tiṇaimoḻi, 45:3.

Tiṇaimālai, 40:1, 80:4, 15::1, 2.
Tirikaṭukam, 19:3, 55:3.
Ācārakkōvai, 14:1.
paḻamoḻi: 40:3, 147:4, 337:3, 354:3.
Elāti: 15:1, 79:2.
āṭuvāḷ : Tiṇaimālai, 128:2.
āṭuvāṉ : Tirikaṭukam, 94:3.
araṅku : Tiṇaimālai, 111:1, 129;2.
Tirukkuṟaḷ, 401:1.
paḻamoḻi, 86:3.
Elāti, 24:3.
kūttaṉ : Nālaṭiyār, 26:4.
kainilai, 42:3.
kūttāṭṭavai : Tirukkuṟaḷ, 332:1.
kūttāṭṭu : Tirikatukam, 11:1.
kūttāṭi : Aintiṇai Eḻupatu, 45:4.
kūttu : Nāṉmaṇikkaṭikai, 86:3.
Tiṇaimālai, 127:3.
paḻamoḻi, 343:2.
Elāti : 62:1.
Taḻūu : Tiṇaimālai; 152:4.

29. Kallāṭam, 22, 26:60.
30. Kamparāmāyaṇam, IV, 490:3.
31. Perumpāṇāṟṟuppaṭai, 370:371.
32. Cilappatikāram, Naṭukal kātai, 65-76.
33. Inscription of parakēcari Rājentira cōḻaṉ, 120 of 1925.
34. Inscription of parakēcari varmaṉ, 250 of 1926.
35. Kāmaracavalli Inscription, 1915, p. 98.
36. Cilappatikāram, kaṭalāṭukātai, 39-66.
37. Maṇimēkalai, 3: 116-125.
38. Shekkar, Sanskrit Drama : Its origin and Decline, p 110.
39. T.K. Caṇmukam, Nāṭakakkalai, p. 8.
40. Tol., ceyyuḷ., 133.
41. Cilappatikāram, Nāṭukāṉ kātai, 131.
42. Ibid, 185.
43. Ibid, 137.
44. Kuṟuntokai, 298.

45. Akan āṉūṟu, 152 & 208.
46. Paṉṉirupāṭṭiyal, 217.
47. Toṉṉūl viḷakkam, 283.
48. The Descriptive catalogue of Tamil Manuscripts, Dr. V. Swaminathaiyar Library, Tiruvanmiur, Vol. IV, 1962.
49. V. Gopalaretnam, Indian Drama, Publication Division, Ministry of Information and Govt. of India Broadcasting, (1959) II Edn., p. 110.
50. S.I.I., Vol. 2, 67.
51. A.R. of S.I.E., 1931, 32.
52. S.I.I., Vol. 4, part 5.
53. Tēvāram, pub. Tarumapura Ātīṉam (1962) p. 171.
54. Ibid, p. 95.
55. A.R.E., 128 of 1902.
56. Paṭṭiṉappālai, 113-114.
57. Kalittokai, 79:4.
58. Paripāṭal, 16: 12-13.
59. Cilappatikāram, 3: 99-110.
59-A. Peruṅkatai, Vattava kāṇṭam 14:4, 147 & Naravāna-kāṇṭam, 15, 109.
60. Civakacintāmaṇi, 653: 5 & 655:1.
61. Tiruviṭaimarutūr Inscription, No. 124, S.I.I., Vol. III.
62. Adya Rangacharya, Drama in Sanskrit literature, Op. Cit, p. 213.
63. S.I.I., Vol. I, 211 of 1912, No. 520.
64. Peruṅkatai, Lāvaṇa kāṇṭam 404, 8, Vattava kāṇṭam, 341.
65. Peruṅkatai, I, 37, 88-89.
'Vāyiṟ kūṭṭum cērip pāṭalum
kōyil Nāṭakak kuḻukkaḷum varukeṉa.'

தமிழரின் நாட்டுக் கலைகள்

நா. வானமாமலை

கலைகள் எப்பொழுது தோன்றின?

பிரான்சு நாட்டில் டோர்டோக்னே என்ற குகையில் காணப்படும் ஓவியங்கள் இரண்டு லட்சம் ஆண்டுகளுக்கு முந்தியவை என்று ஆராய்ச்சியாளர்கள் கூறுகிறார்கள்.

இந்தியாவில் ஐந்தாண்டுகளுக்கு முன்னர் ஹோஷங்கபாத் அருகில் கண்டுபிடிக்கப்பட்ட பிம்பெட்கா நாகரிகத்தில் தோன்றிய கல்லால் செய்யப்பட்ட கருவிகள் அதே காலத் தொன்மையுடையவை. குகைகளில் காணப்படும் ஓவியங்கள் 10,000 ஆண்டுகளுக்கு முற்பட்டவை.

இவ்வளவு காலத்தொன்மையுடைய கலைகளை மனிதன் எதற்காகப் படைத்தான்? அவனுடைய வாழ்க்கையில் கலையின் பணி யாது?

இவ்வினாக்களுக்கு விடையளிக்க மனிதகுலச் சமூக வளர்ச்சியைச் சுருக்கமாகவேனும் அறிந்துகொள்ள வேண்டும். இவ்வறிவிற்கு நாம் உயிர்ப் பரிணாமக் கொள்கைக்குக் கடன்பட்டுள்ளோம். டார்வின் துவக்கிவைத்து, அவரது சீடர்களால் வளர்க்கப்பட்ட பரிணாமக் கொள்கை (theory of human evolution) மனித அறிவு முயற்சியின் குறிப்பிடத்தக்க வெற்றியாகும். ஆதிகால மனிதன் மனிதக் குரங்கினின்றும் பிரிந்து புதிய மனித இனமாக வளர்ச்சிபெறத் துவங்கிய காலம் 10 லட்சம் ஆண்டுகளுக்கு முன்னரேயாம். 4 லட்சம் ஆண்டுகளுக்கும், 7 லட்சம் ஆண்டுகளுக்கும் முன்னர்த் தரையில

புதைந்துவிட்ட மனித எலும்புக் கூடுகளை அகழ்வாய்வாளர்கள் ஆராய்ந்துள்ளார்கள். எலும்புகள் கிடைத்த தலங்களில் கற் கருவிகள் கிடைத்துள்ளன. இந்தியாவில் இத்தலங்களுள் மிகப் பழமையானது பிம்பெட்கா குகைத்தலங்களே. உலக முழுவதிலு மிருந்து பண்டைய மனிதனது எலும்புக் கூடுகளும், அகழ்வுத் தலத்தினருகே கற்கருவிகளும் கிடைத்துள்ளன. இக்கருவிகள், கலைப் பொருள்களல்ல. இவை அவனது வாழ்க்கைக்குத் தேவையான உணவு பெறவும், பகை விலங்குகளின் தாக்குதலில் இருந்து பாதுகாத்துக் கொள்ளவும் தேவையான, உற்பத்திக் கருவிகளும், பாதுகாப்புக் கருவிகளும், தாக்கும் கருவிகளுமே யாகும். உணவு பெறுவதே அவனது பிரதான சிந்தனையாக இருந்தது. இயற்கையின் சக்திகளான தீ, காற்று, நீர் முதலியன வற்றின் ஆற்றலும், காட்டு விலங்குகளின் தலையீடும் அவனது அமைதியான வாழ்க்கைக்கு இடையூறுகளாக இருந்தன. அவை களைக் கண்டு அஞ்சி அவற்றின் கொடுமைக்குப் பயந்து அவற்றின் தவிர்க்க முடியாத ஆற்றலுக்குத் தப்பி வாழ்வதையே அவன் தன் எண்ணமாகக் கொண்டிருந்தான். இந்நிலையில் அவன் கலைகளை எப்படிப் படைப்பான்? அவன் அக்காலத்திய மொழியைக்கூடத் தோற்றுவிக்கவில்லை.

சிறிதளவு நிலையான வாழ்க்கையை, மலைச்சாரல் வேளாண்மை மனிதக் குழுக்களுக்கு அளித்தது. அக்காலத்தில் அவனுக்குச் செழிப்புப் பற்றிய சிந்தனை தோன்றிற்று. மந்திரமும் சடங்காசாரமும் தோன்றின. பின்னர் வழிபாடு தோன்றிற்று. இவற்றின் கூட்டு விளைவாகக் கலைகள் தோன்றின. இக்கூற்றை விளக்கச் சில உதாரணங்களை மானிடவியல் துறையில் இருந்து காட்டுவேன்.

பிரான்ஸில் உள்ள டார்டோக்னே, பாண்டித்தாம் என்ற தலங்களில் கற்காலக் குகைச் சித்திரங்கள் உள்ளன. அவற்றை வரைந்தவர்களின் நம்பிக்கைகளை அவை காட்டுகின்றன. யானை இன முன் விலங்கான 'மாம்மத்' என்னும் விலங்கின் படம் ஒரு குகையில் வரையப்பட்டுள்ளது. காண்டாமிருகத்தின் படமும் வரையப்பட்டுள்ளது.

பிம்பெட்கா குகைகளில், ஆடுமாடுகளை மேய்ப்பது, விலங் குகள் ஓடுவது, வேட்டையாடுதல், நடனமாடுதல் போன்ற காட்சிகளே தெளிவாக வரையப்பட்டுள்ளன. குறிப்பிட்ட காலத்திற்கு முன் (முன்னதற்கு முன்) வரையப்பட்ட சித்திரம்

ஒன்றில் யானை, புலி, காண்டாமிருகம் போன்ற விலங்குகளின் உருவங்கள் வரையப்பட்டுள்ளன. இவற்றோடு சேர்ந்த மனித உருவங்கள் வரையப்படவில்லை.

பண்டைக் காலத்தில் மனிதன் விலங்குகளின் வடிவங்களைச் சித்திரமாக வரைந்தது ஏன்? அழகுணர்ச்சியாலா? அப்படியானால், மலை, கடல், மரம், சூரியன் போன்ற பொருள்களை ஏன் அவன் வரையவில்லை? அழகுணர்ச்சியில், காண்டாமிருகம், யானை, புலி முதலியவைதானா புலனாகவேண்டும்?

மிகப் பழமையான சித்திரங்கள் மனிதனது ஆரம்பக்கலை, முயற்சிகள். அவை, அவனது சிந்தனையில் எப்பொழுதும் தோன்றிக் கொண்டிருக்கும் வடிவங்கள். அவனுக்கும், அவற்றிற்கும் உள்ள தொடர்பை அவை காட்டுகின்றன. தற்கால வேட்டைக்குழு மக்கள் ஒரு விலங்கு, செடி அல்லது வேறோர் ஜடப்பொருளோடு தொடர்பு இருப்பதாக நம்புகிறார்கள். இவற்றைத் தமது குலத்தைத் தோற்றுவித்தவையாக எண்ணுகிறார்கள். இத்தகைய தொடர்பை நம்பும் குழுக்களைக் குலக்குறி மக்கள் (Totamistic people) என்று மானிடவியலார் அழைக்கிறார்கள். தற்கால இனக்குழு மக்கள் அத்தொடர்புகளைப் பற்றிய பண்டைய நம்பிக்கையை மறந்துவிட்டாலும், அக்குலக் குறிகளைப் பற்றிப் பலப்பல நம்பிக்கையுடையவர்களாக இருக்கிறார்கள். ஆஸ்திரேலியாவிலுள்ள அபார்ஜனிகளிடமும், அமெரிக்க சிவப்பு இந்தியரிடமும், ஆப்பிரிக்க நீக்ரோவரிடமும், இந்திய இனக்குழு மக்கள் தொகுதியினரிடமும் இந்த நம்பிக்கைகள் பரவலாக உள்ளன மிகப்பல இனக்குழுக்கள் விலங்குகளையோ செடிகளையோ புனிதமாகக் கருதி, அவற்றை உண்பது பற்றிப் பல தடைகள் விதித்தனர்.

குலக்குறியுடைய இனக்குழு மக்கள் நாகரிகத்தின் துவக்க நிலையில் இருக்கிறார்கள். வேட்டையாடும் இனக்குழு மக்களுக்குப் போதுமான உணவு கிடைப்பதில்லை. அவர்களிடம் வலுவற்ற கற்கருவிகளே இருந்தன. உலோகம் கண்டுபிடிக்கப் படவில்லை. இவர்களது வாழ்க்கையில் விலங்குகள் முக்கியத்துவம் பெற்றதில் வியப்பில்லை. ஆனால் ஏன் காண்டாமிருகம், புலி, யானை போன்ற உண்ணத்தகாத விலங்குகளுக்கு அவர்கள் முக்கியத்துவம் அளித்தார்கள்? அவை ஆற்றல் மிக்க விலங்குகள். அவற்றோடு தொடர்பு ஏற்படுத்திக் கொண்டால் தங்களுடைய சக்தி மிகுதிப்படும் என்று அவர்கள் நம்பினார்கள். சில குழுக்கள்

கரடி, புலி, சிங்கம், ஓநாய் முதலிய விலங்குகளின் வழித் தோன்றல்கள் என்றே நம்பினார்கள். ஒருவகை விலங்கைக் கொல்லாமல் விட்டுவிட்டால் அது வேட்டையில் துணை செய்யும் என்ற நம்பிக்கையும் தோன்றியது. எனவே தமது ஆற்றலைப் பெருக்கிக் கொள்ளவே, இவற்றைக் குலக்குறி களாகக் கொண்டு இவற்றை மகிழ்விக்கப் பல சடங்குகளைச் செய்தார்கள். இச்செயல்களால் அவற்றின் ஆற்றலைத் தங்க ளுக்கு அளிக்கும் என நம்பினார்கள். மீனைப்போல் தங்கள் குலம் பெருக வேண்டும் என்ற விருப்பத்தால் மீனைக் குலக்குறி யாகக் கொண்டார்கள். பொதுவாக ஒரு விலங்கு ஒரு தன்மை அல்லது ஆற்றலைக் கொண்டிருந்தால் அந்த ஆற்றல் தங்களுக்கு வேண்டும் என்ற ஆசையால் அதனைத் தங்கள் குலக்குறியாகக் கொண்டார்கள். ஆற்றல் விருப்பம் குலக்குறி நம்பிக்கையின் ஓர் அம்சம். குழு உணர்வை வலுப்படுத்தும் பொருட்டும் ஒரு குலக்குறி விலங்கைத் தமது முன்னோர் எனக் கருதிக் கொண்டார்கள். குழு ஒற்றுமை, வேட்டைக்கால வாழ்க்கையில் மிகவும் முக்கியமானது.

இந்நம்பிக்கையுடைய இனக்குழு மக்களைப்போலவேதான் வரலாற்று முற்கால மனிதனுடைய நம்பிக்கைகளும் இருந்தன என்பதற்கு டோர்டோக்னே, பிம்பெட்கா குகைச் சித்திரங்கள் சான்றாக அமைகின்றன.

இக் குழுக்கள் உணவு சேகரித்தவர்கள் (food gathering tribes), வேட்டையாடியவர்கள் என்பது விலங்கை முக்கியத்துவப் படுத்தும் குகைச் சித்திரங்களில் இருந்து தெரிகிறது. இவர்களுக் குப் பயிர்செய்யத் தெரியாது. ஆடு மாடு வளர்க்கத் தெரியாது. மேய்ச்சல் காட்சிகளை நாம் குகைச்சித்திரங்களின் துவக்க காலத் தில் காணமுடியவில்லை.

குகைச் சித்திரங்களில் காணப்படும் விலங்கு சாதாரணமான விலங்கு அன்று. அக்குகைகளில் வாழ்ந்த கற்கால மனிதர்களின் நம்பிக்கையில் அவர்களுக்கு ஆற்றல் அளிப்பதாகக் கருதிக் கொண்ட குலக்குறி விலங்குகளே அவை. பிம்பெட்காவிலும், வேறு நாட்டு குகைத்தலங்களிலும் மான், ஆடு, காளை, காட்டெருமை, அம்பு தைத்து அல்லது வேல்பாய்ந்து வீழ்த்தப் பட்டிருக்கும் காட்சியை வரைந்துள்ளார்கள். இது தனி விலங்கை வரைந்த காலத்திற்குப் பின்னர் வரையப்பட்டிருக்க வேண்டும். ஏனெனில் அம்பு, வேல் இவற்றின் நுனிகள் கல்லால்

ஆக்கப்பட்டிருந்தால் விலங்கின் உடலில் நுழையா. எனவே உலோக முனை கொண்ட கருவிகளின் காலத்திற்குப் பின்னரே இப்படங்கள் வரையப்பட்டிருக்க வேண்டும். வேட்டைக் காட்சிகள் பிம்பெட்கா குகைகளில் தீட்டப்பட்டுள்ளன.

உலோகக் கருவிகளைப் பயன்படுத்தும் முன்பே மனிதன் சிறு கத்திகள், தோண்டக்கூடிய கருவிகள், 'பிளேடு'கள், ஊசிகள் முதலியவற்றைக் கல்லினாலும், எலும்புகளாலும் செய்யக் கற்றுக் கொண்டிருந்தான். இவை புதுக் கற்காலத்தைச் சார்ந்தவை. தான் கொன்ற விலங்கின் எலும்பு அல்லது கொம்பில் இவன் சிறு சித்திரங்களைச் செதுக்கினான். புதுக் கற்காலத்தில் மனிதனது கலை முயற்சிகள் துவங்கிவிட்டன.

ஆற்றல் மிக்க விலங்குகளை மட்டுமல்லாமல், ஆடு, மான், காட்டெருமை போன்ற உணவாகக் கூடிய விலங்குகளையும் குலக் குறியாக பண்டைய குகைமனிதன் ஏற்றுக் கொண்டிருந்தான். இதற்குக் காரணம், தம்முடைய குல முன்னோர்கள் என ஏற்றுக் கொள்ளப்பட்ட விலங்குகள், தாமாகவே வேட்டையில் அகப் பட்டு, தமக்கு உணவாகும் என்று அவர்கள் கருதியிருக்கக்கூடும். இல்லாவிட்டால் உண்ணக்கூடிய ஒரு விலங்கை விலக்கிவிட்டால் அதுவே பிற விலங்குகளை வேட்டையில் சிக்கச் செய்யும் என்ற நம்பிக்கை இன்றும் இனக்குழு மக்களிடையே உள்ளது. இந்த நம்பிக்கை பண்டைய புதுக்கற்கால மனிதனுக்கும் இருந்திருக் கும் என்று எதிர்பார்ப்பது தவறாகாது.

எனவே பண்டைய குகைச்சித்திரங்களில் காணப்படும் விலங் குருவங்கள், அழகுணர்ச்சியால் தோன்றியதல்ல. ஆற்றல் விருப்பு, குலக்குறி நம்பிக்கை, மந்திர நம்பிக்கை இவற்றின் விளைவாகத் தோன்றியதாகும். வாழ்க்கையோடு மிக நெருங்கிய தொடர்பு பண்டைக்காலக் கலைக்கு இருந்தது. அதுபோன்றே இனக்குழு மக்களின் ஓவியக் கலையையும் கூறலாம்.

வேட்டைக் காலத்தில் சடங்காசாரங்களின் (rituals) விளை வாக நடனம் தோன்றியது. இன்னும் 'குரல் இசை' தோன்ற வில்லை. மலைமக்கள் மழை வேண்டிச் செய்த மந்திரச் சடங்குகள் பல. இடிபோல் இடிப்பதற்குத் தாங்கள் வேட்டை யாடிக் கொன்ற விலங்குகளின் தோலாலும் நரம்பாலும் செய்த பறைகள், கிணைகள் போன்றவற்றை முழக்கி ஆடினான். இது உலகம் முழுவதும் காணப்பட்டதோர் மழைச்சடங்கு. தற்காலத்திலும் ஆப்பிரிக்க இனக்குழு மக்கள் இத்தகைய

சடங்குகளை மழை வேண்டிச் செய்கின்றனர். மழை பெய்தால் தான் காட்டில் தாவரங்கள் வளரும். விலங்குகள் பெருகும். எனவே மழைச்சடங்குகள் நிகழ்த்தப்பட்டன.

வேட்டை விலங்குகள் தங்களுக்குக் கிடைக்க வேண்டும் என விரும்பி இனக்குழு மக்கள் நடனச்சடங்குகள் பல நிகழ்த்து கின்றனர். மாலினோவ்ஸ்கி, தாம் ஆராய்ந்த டிரோம்டினோர் தீவின் மக்கள் மீன்பிடிப்பருவம் தோன்றியதும் கூடி ஆடிய ஆட்டம்பற்றி வருணித்துள்ளார்.

ரெய்ன்டீர் என்ற மானைப் பிடிக்கப் புறப்படுமுன் ஆர்க்டிக் இனக்குழு மக்கள் ஆடிய ஆட்டம் பற்றி ஜார்ஜ் பிளக்னாவ் தமது 'கலையும் சமூக வாழ்க்கையும்' என்ற நூலில் வருணித் துள்ளார். 'தெய்வீக நடனங்கள்' என்னும் பகுதியில் ஜே. ஜி. பிரேஸர், உலகிலுள்ள பல இனக்குழு மக்கள் வேட்டைக்கு ஆயத்தம் செய்வதையே பெருங்குழு நடனமாக நடத்துவதாக கூறியுள்ளார். இந்திய இனக்குழு மக்களிடையே யும் சடங்காசாரக்குழு நடனம் பரவலாக உள்ளது. காசி, நாகா மக்களிடையே வழக்கில் இருக்கும் நடனங்கள் பற்றி வெரிய எல்வின் விளக்கியுள்ளார்.

இந்த நடனங்களில் இருவகையானவற்றைப் பிரித்து இனங் காணலாம். ஒன்று வேட்டையில் விலங்குகள் அகப்பட வேண்டும் என்ற ஆர்வம் காரணமாக ஆடப்படுவது. மற்றொன்று பண்டைய பயிர்த்தொழில் செய்வோர், மிகுதியான பயன் வேண்டி ஆடப்படுவது.

பயிர்த்தொழிலை மேற்கொண்ட இனக்குழுக்கள், விதைத்து அறுவடை செய்யும்வரை நிலைத்து ஓரிடத்தில் வாழவேண்டும். எனவே இவர்களிடையே பண்பாடு, வேட்டையாடிய மக்க ளிடையே வளர்ந்ததைவிட மிகுதியாக வளர்ந்தது. தொடர்ந்து ஓரிடத்தில் தங்கியது, பயிர் வளர்ந்து பலன்தர வேண்டுமென்ற விருப்பம் இவற்றால் அவர்கள் மந்திரத் தொடர்புடைய சடங்காசாரங்களையும், நடனங்களையும் வளர்த்துக் கொண் டார்கள்.

இக்காலத்தில் தான் இனக்குழுமக்கள் செழிப்பைப் பெண் தெய்வமாக வழிபடத் தொடங்கினார்கள். தாய்த் தெய்வ வணக்கமும், செழிப்புத் தெய்வ வணக்கமும் தோன்றின. கல்வில் தாய்த் தெய்வங்களையும் செழிப்புத் தெய்வங்களை செதுக்

னார்கள். அத்தெய்வங்கள் முன்னர்க் குழு நடனங்களை ஆடினார்கள். இவ்வாறு செய்வதன் மூலம் தாவர உலகின் செழிப்பைப் பெருக்கலாம் என்று நம்பினார்கள்.

வேட்டைக் காலத்திற்கும், பயிர் வாழ்க்கைக் காலத்திற்கும் இடைப்பட்ட காலம் கால்நடை வளர்ப்புக் காலம். இக்கால மக்களுக்கு மழைத் தெய்வம் முக்கியமானதாக ஆயிற்று. ஆரிய இனக் குழுக்கள் இந்த நாகரிக நிலையில் இருந்தபோது படைத்துக்கொண்ட வானத் தெய்வங்களான மித்திரனும், வருணனும் மனித உருவம் உடையவர்களாகக் கருதப்படவில்லை. அவர்களைத் தோற்கடித்ததாகக் கருதப்படும் இந்திரன் மனித உருவம் உடையவனாகக் கற்பனை செய்யப்பட்டான். அவன் வஜ்ராயுதத்தைப் பயன்படுத்தினான். அது உலோகத்தினால் செய்யப்பட்டதன்று. ததீசமுனிவரின் எலும்பினால் ஆக்கப்பட்டது. மித்திரனும் வருணனும் உருவற்றவர்கள். அவர்கள் வலையைத் தான் பயன்படுத்தினர். பிற்காலப் புராணங்கள், தெய்வங்கள், வில், அம்பு, ஈட்டி முதலிய உலோக முனை உடைய ஆயுதங்களைப் பயன்படுத்தியதாகக் கூறப்படுகிறது. ஆரியர்களின் சில தெய்வங்கள் கால்நடை வளர்ப்புக்காலத்துக்கு முந்தியவை. சில அவர்கள் ஈரானிலிருந்து இந்தியாவிற்கு வந்தபின் தோற்றுவித்து வணங்கப்பட்டவை. கால்நடை வளர்ப்புச் சமுதாயக் குழுக்கள், அதிகமாகப் பயிர்த்தொழிலில் ஈடுபடாதபொழுது ஆண் உரிமை வாழ்க்கை பெற்றிருந்தன. எனவே ஆண் தெய்வங்களே வலிமையுடையனவாகக் கருதப்பட்டன.

பயிர் வாழ்க்கைக் குழுக்களின் நிலைமை வேறு. பெண்களே பயிர்த்தொழிலில் ஈடுபட்டனர். அவர்களுக்கே அத்தொழிலுக்குத் தேவையான நேரமும் பொறுமையும் இருந்தன. கருவுற்றிருக்கும்போதும், பிள்ளைப்பேறு வாய்த்தபோதும் அவர்கள் வேட்டைக் குழுக்களோடு செல்ல முடியாது. அக்காலத்தில் இயற்கை நீர் நிலைகளின் அருகில் பெண்கள் பண்டைக்காலப் பயிர்த்தொழிலைச் செய்தனர். சூலம் போன்றதோர் கருவியால் நிலத்தைத் தோண்டி விதைகளையிட்டுப் பயிர் வளர்த்தனர். சூலம் பண்டைய விவசாயக்கருவி. அதனையே பின்னர்ப் போர்க் கருவியாகவும் பயன்படுத்தினர். பண்டைய பயிர்த்தொழில் நாகரிகங்கள் அனைத்திலும் சூலம், செழிப்புத் தெய்வத்தின் கருவியாகக் காணப்படுகிறது. பண்டைய தாய்த்தெய்வங்களின் சிலைகளில் அவற்றின் கைகளில் சூலம் இருப்பதைக் காணலாம்.

தெய்வங்களில் பெண்தெய்வங்கள் உயர்ந்த விதானங்களில் வைத்து வணங்கப்பட்டன. பெண்ணுக்குச் சமுதாய வாழ்க்கையில் எவ்வித ஸ்தானம் இருக்கிறதோ அதன் அடிப்படையிலேயே பெண் தெய்வங்களுக்கும் மதிப்போ, அவமதிப்போ இருக்கும். குலத்தில் பெண்ணே தாயாகவும், தலைவியாகவும் இருக்கிறாள். இந்த நிலையில் சமுதாயத்தில் தாய்த்தெய்வம் எல்லாத் தெய்வங்களுக்கும் மேலாகத் தலைமைபெறுகிறது. ஆண் தெய்வங்களைவிடப் பெண்தெய்வம் உயர்ந்த ஸ்தானத்தைப் பெறுகிறது.

இவ்வாறு பெண் தெய்வங்கள் உலகப் படைப்புக்குக் காரணமான மூலதெய்வமாகக் கருதப்பட்டதற்குக் காரணம், பெண்கள் பயிர்த் தொழிலின் மூலம் ஏற்றம் பெற்றிருந்ததுதான்.

தோட்ட விவசாயத்தில் உழைப்பை ஈடுபடுத்திய பெண்கள் தானிய உற்பத்தியில் உழைப்பைச் செலுத்தத் தொடங்கினர். இக்காலத்தில் பெண்கள் உழைப்பினால் கிடைத்த உணவு, ஆண்களின் தொழிலில் இருந்து கிடைத்த உணவைவிட மிக அதிகமாயிருந்தது. சமூகத்தின் உணவுத் தேவையைப் பூர்த்தி செய்வதில் பெண்கள் உழைப்பு, பிரதானமாயிருந்ததால் பெண்களுக்குச் சமூகமதிப்பு உயர்ந்தது. இந்தச் சமூகமதிப்பின் வெளிப்பாடாகச் சக்தி வாய்ந்த தெய்வங்கள் பெண் தெய்வமாக இருந்தன. இவ்வாறு காளைகளால் இழுக்கப்பட்ட கலப்பை கண்டுபிடிக்கும்வரை பெண்ணாதிக்க நிலையும் நீடித்தது.

இச்சமுதாயங்களின் கலையில் பெண்ணே கலைப்பொருளானாள் அல்லது செழிப்பைக் குறிக்கும் கும்பம் கலைப் பொருளாயிற்று.

மொகஞ்சதரோவில் 'தாய்த்தெய்வம்' ஆய்வாளர்களுக்குத் தெரிந்ததே. அந்நகரத்தில் ஆய்வுகள் நடத்திய மார்ஷல் கூறுகிறார். "முதலில் இங்கு புராதனத் 'தாய் வணக்கம்' இருந்தது. அவ்வணக்கத்திலிருந்தே 'தேவி' என்ற தனித்தெய்வம், அழிவில்லாத சர்வசக்தி வாய்ந்த பெண் தத்துவமாகக் கருதப்பட்டது. தாய்த்தெய்வத்தின் அல்குலிலிருந்து ஒருசெடி வளர்ந்திருப்பது போலச் சித்திரமுள்ள ஒரு ஸீல் கிடைத்துள்ளது.

ஹாரப்பாவிலும் மொகஞ்சதரோவிலும் மக்கள் ஏருழவு தோன்றிக்கொண்டிருக்கிற நிலையில் வாழ்ந்தார்கள். பெண்

தெய்வங்களுக்குப் பெருமதிப்பு இருந்தது. ஆண் தெய்வங்கள் வணங்கப்பட்ட போதிலும் பெண் தெய்வங்களே பிரதான மானவையாக இருந்தன.

மனித உருவக் கலைப்படைப்பு அரக தோன்றியபின் குலக் குறிப்பிணைப்பில் இருந்து விடுதலைபெற்ற சிந்தனையால் தோன்றியது. குலக்குறிகள் தேவர்களோடு இணைக்கப்பட்டன. மயில், முருகனோடும், சிங்கம், பெண்தெய்வங்களோடும், கருடன், திருமாலோடும், காளை சிவனோடும் இணைக்கப்பட்டன. மனித உருவமைந்த தேவரும் தேவியரும் தம்மையும், தமது வாழ்க்கைச் சாதனங்களையும் பாதுகாப்பதாகக் கருதிக் கொண்டனர். மக்கள் குலக்குறி வழிப்பாட்டையும், அதனை உருவாக்கிய வாழ்க்கை அழிந்தபின் மறந்து போயினர். சில மக்கள் பகுதியினரிடம் குலக்குறிகள் எச்சங்களாகப் பொருள் இழந்து நின்றன.

தனியான ஆண் உருவங்களும், பெண் உருவங்களும் கலைப் பொருள்களாயின. இதற்குக் காரணம் சக்திகளையும், கருத்துக்களையும் மனித உருவில் கற்பனை செய்து கொண்டதுதான் (animopomorphism).

செழிப்புத் தெய்வங்களின் வழித் தோன்றல்களாகவோ, தாய்தெய்வத்தின் நினைவு எச்சமாகவோ, புராணக் கதைகளில் முக்கியமற்ற தேவதைகளாகவோ இருந்த பெண்தெய்வங்கள், இக்காலத்தில் ஆற்றல்மிக்க பெண்தெய்வங்களாக உருவம் பெற்றன. இவை சிற்பங்களில் இடம்பெற்றன.

இவை தோன்றிய வரலாற்றையும் அழகான பெண் உருவம் பெற்றதையும் அறிய ஒரு சான்று காட்டுவாம்.

வீனஸ் என்ற தெய்வம் ரோம்நாட்டில் மிகவும் அழகு வாய்ந்த பெண்ணுருக்கொண்ட தெய்வம். அதன் வரலாறு கிரேக்கத்தில் துவங்குகிறது. துவக்கப் பயிர்த்தொழிலுக்கு, வேட்டை வாழ்க்கையில் இருந்து மாறிய கிரேக்க இனக் குழுக்கள் வீனஸை இனப்பெருக்கத்துக்கு உதவுபவளாக வழிபட்டனர். குழந்தைகளுக்கு அருள் செய்பவளும் அவளே. அத்தெய்வத்தின் உருவங்கள் காலவரிசையாகக் கிடைத்துள்ளன. முதல் காலகட்டத்தில் கிடைத்த வீனஸை, வீனஸ் (1) என்று அழைப்போம். தற்கால கலைப்பாணியின் சித்திரங்களைப் போல் அத்தெய்வம் இருக்கும். தலையில் கூந்தல் சுருள் சுருளாச்

யிருக்கும். கைகளும், கால்களும் சூம்பியிருக்கும். மார்புகள் உடலில் பாதியளவுக்கு இருக்கும். உடல் தடித்திருக்கும். பண்டைய கிரேக்கர்கள், கருவுறுவதற்குத் தொடர்புடைய உறுப்புக்கள் எவையென்று அறிந்திராத காலத்தில் தோற்றுவித்த சிற்ப உருவம் வீனஸ்(1). கருவுறுவதற்கும், மார்புகளுக்கும் நெருங்கிய தொடர்பு இருந்ததாக அவர்கள் கருதியிருக்க வேண்டும். எனவே மார்புகள் பெரிதாக்கப்பட்டன. செழிப்புத் தெய்வம் குழந்தைபெறும் சக்தியைப் பெண்களுக்கு அளிக்க அதனுக்கு அச்சக்தி இருத்தல் வேண்டும். அந்த சக்தி மார்பில் இருப்பதாக நம்பி அவ்வுறுப்பு மிகைப்படுத்தப்பட்டது. மற்ற உறுப்புகள் இந்த நோக்கத்தோடு தொடர்பு இல்லையால், சிறிதாக்கப்பட்டன. குழு வாழ்க்கையில் இனப்பெருக்கம் முக்கியமானது. சாவுவிகிதம் இனக்குழுக்களில் அதிகம். அதனை ஈடுகட்ட இனப்பெருக்கம் அதிகமாக இருத்தல் வேண்டும். இச்சமூதாயத் தேவையைப் பூர்த்தி செய்ய அவர்கள் நம்பிக்கையில் இந்தத் தெய்வத்திற்கு எந்த உறுப்பு அதிகமாகத் தேவையோ, அதனை மிகைப்படுத்தி, வீனஸ்(1)-ஐ உருவாக்கினார்கள். இத்தெய்வ வணக்கம் ரோம்நாட்டில் பரவியது. வீனஸ்(1) தோன்றிய சிறிது காலத்திற்குப் பின்னர்க் கிரேக்க மருத்துவர்கள் குழந்தைப்பிறப்புப் பற்றிய உண்மைகளைக் கண்டுபிடித்து வெளியிட்டார்கள். அது ரோமில் பரவியது. அதன் பின்னர் ரோம் மக்களது கருத்து மாறியது. கரு வளரும் உறுப்பு,கருப்பை என்பதைக் கிரேக்க மருத்துவர்கள் அறிந்தனர் கிரேக்க மக்களும் தெரிந்து கொண்டனர். இக்கருத்துக்கள் பரவியபின், மக்கள் மனத்தில் வீனஸும் உருமாற்றம் அடைந்தாள். சிலைகளில் மார்பின் பருமன் குறைக்கப்பட்டது. வயிற்றின் அகலம் அதிகப்படுத்தப்பட்டது. சிற்பிகள் புதிய கருத்துக்கு உருவம் கொடுத்தனர். இதனை வீனஸ்(2) என்றழைப்போம்.

வீனஸ்(3) நாகரிக முதிர்ச்சிக் காலத்தில் (கி.பி. முதல் நூற்றாண்டில்) உருவாக்கப்பட்டது. கிரேக்க-ரோமர்கள் அழகியல் பார்வை, முழு மனித இலட்சியத்தைக் கண்டது. அதனையே அழகான பெண்ணாக உறுப்புகளை இயற்கையாக அமைத்து வீனஸ்(3) உருவாக்கப்பட்டாள். செழிப்பின் தெய்வமாகவும் தாய்த்தெய்வமாகவும் ரோமர்களால் வழிபடப்பட்ட வீனஸ்(1) கி.பி. முதல் நூற்றாண்டில் முழுமனிதக்கற்பனை வடிவம் பெற்றது. மக்களது சமூதாய வளர்ச்சிக்கேற்ப நம்பிக்

கைகள் தோன்றுகின்றன. நம்பிக்கைக்கேற்ப அப்படிமங்கள் உருவாக்கப்படுகின்றன. அப்படிமங்களின் புறவடிவமே, (சிலையில், சித்திரத்தில், இலக்கிய வருணனையில்) கலையுருவம்.

தமிழ்நாட்டின் அடித்தட்டுமக்கள் வணங்கும் தெய்வங்களின் இத்தகைய பரிணாமமாற்றத்தைக் காணலாம்.

மிகப் பழங்காலத் தெய்வங்கள் பழையோள், காடுகிழாள் கொற்றவை போன்ற தாய்த்தெய்வங்கள். தொல்காப்பியனார் வாழ்ந்தகாலம், நால்வகைத் தொழில்களும் தோன்றி வளர்ந்து விட்ட காலம்.

இனக்குழு நிலையில் இருந்து, பயிர்த்தொழில் வாழ்க்கைக்கு மக்கள் மாறிவிட்ட காலம். தலைவரும். அடியோரும் தோன்றிச் சமுதாயத்தில் இரு பிளவுகள் தோன்றிவிட்ட காலம். ஆண் ஆதிக்கச் சமுதாயம் நிலைபெறு கொண்டுவிட்டபோது தெய்வங்கள் நான்கும் ஆணாக இருப்பதைக் காணலாம். அவர் குறிஞ்சிக்குரிய தெய்வமாகக்கூறும் சேயோன், இலக்கியங்களில் தாய்த் தெய்வத்தின் மகனாகத்தானே கூறப்பட்டுள்ளான்? எனவே பாலைக்குத் தெய்வம் என்று ஒதுக்கப்பட்ட கொற்றவை, அவளோடு தொடர்புடைய பிற தாய்த்தெய்வங்கள் குறிஞ்சியிலேயே தோன்றிவிட்டன. அவை சேயோனின் தாய்மார்கள் ஆயினர் எனலாம்.

இவை கொடிய பெண்தெய்வங்கள். நரமாமிசம் புசிக்கும் தெய்வங்கள். தற்காலத்தில் சமுதாயத்தின் அடித் தட்டுகளில் வாழும் மக்கள் இத்தகைய பயங்கரத் தெய்வங்களைப் 'பேய்ச்சி' என்ற பெயரில் வழிபடுகிறார்கள் 'பாவை' என்ற பெயரில் வழிபடப்பட்ட தெய்வங்கள், 'இரி', 'மலை' என்ற பெயரில் வழிபடப் படுகின்றன. நெல்லை மாவட்டத்தில் குறிப்பிட்ட மரங்களோடு சேர்த்து, வள்ளிப்பேய்ச்சி என்ற பெயரிலும், விலங்குகளோடு சேர்த்து, காடிப்பேய்ச்சி, புலிப்பேய்ச்சி என்ற பெயரிலும் வணங்கப்படுகின்றன. இப்பேய்ச்சி நரமாமிசம் உண்ட ஒரு சமுதாயத்தால் வணங்கப்பட்டவள் என்பது, இவள் வாயில் இருந்து ஒரு குழந்தையின் உடல் தொங்கிக் கொண்டிருப்பதிலிருந்து தெரியும். இதன் வளர்ச்சிதான் 'இசக்கி' என்ற தெய்வம். இதன் கையில் சூலம் இருக்கும். இது பழைய செழிப்புத்தெய்வம். வரலாற்றுப் போக்கில் இதன் தன்மைகள் பெரிதும் மாறியுள்ளன. ஆயினும் இது நாட்டார் தெய்வ

மாகவே உள்ளது. சிவன், திருமால் யாருக்கும் மனைவியாகி விடவில்லை. புராணக் கதைகள் இவற்றைக் காளியின் வேலைக்காரிகளாகவும், அடிமைகளாகவும், சில சமயங்களில் அவதாரங்களாகவும் வருணிக்கின்றன. புராணங்களில் காளி, சிவனது மனைவியாக ஆக்கப்பட்டுள்ளாள். ஆனாலும், இக் கதைகள் அவற்றைத் தெய்வமாகக் கருதும் நாட்டாருக்குத் தெரியாது. அவர்கள் தாங்களாகவே மரபு வழியான கதைகளைப் படைத்து அவற்றை வழிபடுகின்றனர். 'இசக்கி', முப்புடாதி முதலிய தெய்வங்கள் இத்தன்மையன.

வரலாற்றுக் கதைத்தலைவியரை, இப்பழைய தெய்வங்களோடு இணைத்து ஒன்றாக்கிவிடும் முயற்சியும் நடக்கிறது. ஆனால் இது சமஸ்கிருதமயமாக்கும் முயற்சியினின்றும் வேறுபட்டது. தங்கள் தேவியரின் பேய்த்தன்மையைப் போக்கி மானுடத் தன்மை ஏற்றும் நோக்கில் இது செய்யப்படுகிறது. உதாரணமாக 'ஐவர் ராசாக்கள் கதை'யில் கதைத்தலைவியாக வரும் கன்னட இளவரசி உருமாதி மாலையாளத் தம்புராட்டியாக இந்த இசக்கியரில் ஒருத்தியான மேலாங்கோட்டு (குமரி மாவட்டம்) இசக்கியோடு இணைக்கப்பட்டுவிட்டது. பேய்த் தன்மையை மாற்றி, மேன்மையான மனித குணமான நிலைத்த காதல் என்ற பெண் தன்மை அதற்கேற்றப்பட்டுள்ளது. பேய்த் தன்மை, பெண் தன்மையால் மாற்றப்பட்டுள்ளது. ஊர்க்காட்டில் முன்பே முப்பிடாதி என்ற தெய்வத்தோடு, கற்பிழந்ததால் உயிர்விட்ட ஒரு வண்ணாத்தி இணைக்கப்பட்டிருக்கிறாள். கணவனை இழந்து பாதுகாப்பின்றித் தவித்த ஒரு பெண்ணின் சொத்தைக் கணவனின் தம்பி கவர்ந்து கொண்டு அநாதியாக்கி விட, வெளியேறிப் பார்வதியைத் தியானம் செய்து தவம் செய்து மழை பெய்விக்கும் ஆற்றல் பெற்றுத் தான்விட்டுவந்த ஊரை வெள்ளத்திற்கு இரையாக்கித் தானும் நீரில் குதித்து உயிர் விட்ட ஒரு பிராமணப்பெண் மாரியம்மனோடு இணைக்கப்பட்டிருக்கிறாள். மாரியம்மன் ஆதியில் நோயுண்டாக்கும் பேய்த் தன்மை படைத்தவள். இவ்வாறு மனித குலப்பெண்ணொருத்தியின் வரலாறு, பேய்த்தன்மையை மாற்றப் பயன்படுத்தப் பட்டுள்ளது.

இவை உருவங்களில் வழிபடப்படுகின்றன. கற்சிலைகளும் சுட்டமண் உருவங்களும் இவற்றின் பெயரால் உள்ளன. சுட்ட மண் உருவங்கள் பேய்த்தன்மையோடும், கல்உருவங்கள் பேய்த்

தன்மை குறைந்தும் செய்யப்படுகின்றன. கல் உருவங்கள் சிற்ப விதிகளின்படி செய்யப்படுவதால், சில ருத்திர விதிகளுக்குட்படு கின்றன. கோரைப் பல்லும், எரிதீ மகுடமும் (சுவாலா மகுடம்) உள்ளவையாக உள்ளன. மண் உருவங்கள் பேய்த்தன்மை நீங்காதவையாகப் படைக்கப்பட்டுள்ளன.

இசக்கி, முப்புடாதி, பேய்ச்சி, மாடத்தி முதலிய தெய்வங் கள் தங்கள் விருப்பங்களை நிறைவேற்றினால் நேர்த்திக்கடன் செய்வதாக அவற்றை வணங்குவோர் நேர்ச்சை செய்து கொள்ளுவார்கள். குழந்தை பிறந்தால் கட்டில், குழந்தை உரு வில் பொம்மை செய்து வைக்கிறார்கள். நோயுற்று, நோய் குணமானால், உருவம் செய்து வைப்பதாக நேர்ந்து கொள்ளு வார்கள். மனித உருவங்களைக் கட்ட மண்ணால் செய்து வைப்பார்கள். இடுப்பில் குழந்தை இருப்பதுபோலப் பெண் உருவங்கள் செய்துவைப்பார்கள். இச்செயல்களில் எல்லாம் சிற்பி, குயவர் தாம். தற்காலத்தில் உருவங்களில் வர்ணம் தீட்டு வதும் உண்டு. மண்பாண்டத்தொழிலில் இருந்து, மண் உருவங்கள் செய்யும் கலை வளர்ந்தது.

பண்டைக்கால இனக்குழுவின் பழக்க வழக்கங்கள் நிலப் பிரபுத்துவ அரசு தோன்றிய பின்னரும் இனக்குழு எச்சங்களாக நிலைத்து நிற்கின்றன.

நிலப்பிரபுத்துவ அரசு உழுவித்துண்ணும் வர்க்கம், உழு துண்ணும் வர்க்கம் என மக்கள் பிரிந்தபின் தோன்றியது. ஒரே சமுதாயத்தில் இரு பிரிவுகளும் இருந்தன. உழைக்கும் மக்களில் உழுதுண்போரே 'நாட்டார்' (folks) என நான் கருதுகிறேன்.

இவர்கள் பிரிவின்றி நிகழ்ந்த இனக்குழுச் சமுதாயத்தில் இருந்து, பிளவுபட்ட வர்க்க சமுதாயத்தில் வாழத் தொடங்கிய காலமுதல் நாட்டார் ஆயினர். புதிய சமுதாயத்தில் வேலைப் பிரிவினை காரணமாக சமுதாயச்செல்வம் அதிகரித்தது. ஆயினும் சமூக அமைப்பின் தன்மையால், அது யாவருக்கும் ஒரே சீராக வழங்கப்படவில்லை. எனவே நிலவுடைமையாளர், கோயில்கள், மடங்கள், அரசன் ஆகிய சமுதாய அமைப்பின் ஆளும் பிரிவினருக்காக உழைத்தார்கள். அவர்கள் படைத்த கலை, முன்போல எல்லோருக்கும் வளத்தை அளிக்கும் நோக்க முடையதாயில்லை. மருத நிலத்தின் வளத்தை அவர்கள் உழைப்பால் உருவாக்கினார்கள். மற்றைய நிலங்களின்

வாழ்க்கை, உற்பத்தி அதிகமான மருதநில வாழ்க்கையை நோக்கி முன்னேறியது. இனக்குழு வாழ்க்கை அழிந்து கொண்டேயிருந்தது. வர்க்க சமுதாயமும் அரசும் தோன்றி வளர்ந்து கொண்டேயிருந்தன. இந்தச் சமுதாய முரண்பாட்டு நிலையைச் சங்க இலக்கியங்கள் சித்திரிக்கின்றன.

பழைய இனக்குழுக் கலைகள் தமிழகத்தின் சில பகுதிகளில் வழக்கில் இருந்தன. ஆயினும் அவை பழைய சமூகத் தொடர்பை இழந்துவிட்டன.

செழிப்பையும், நல்வாழ்வையும் விரும்பி மக்கள் அனைவரும் ஆடிய ஆட்டங்கள் இப்பொழுது அனைவருக்குமாக ஆடப்பட முடியாது. ஏனெனில் சமூகம் இரண்டாகப் பிளந்து, செழிப்பெல்லாம் உடைமையாளருக்கும், உழைப்பெல்லாம் உடைமை யற்றோருக்கும் என நிலைமை மாறிவிட்டது. கூட்டுக்கலை படைத்தவர்கள் இப்பொழுது ஒரு தொழில் பிரிவினராகி விட்டனர். ஆதரிப்போரை நாடி அவர்கள் நாடு நாடாகச் சென்றார்கள். இவ்வாறுதான் பண்டைக்கால நாட்டுக் கலைஞர்கள் தோன்றினார்கள். இவர்களே, சங்க இலக்கியங் களில் வரும் பாணர், கூத்தர் முதலியோர். கா. சுப்பிரமணியம் இவ்வாறு எழுதுகிறார். "இந்நாட்டுப் பாடல் ஆடல் கலைஞர் களின் தோற்றம் எத்தகையது? குழு வாழ்க்கையில் நடனம் ஒரு சமூக நிகழ்ச்சியாகும். துணங்கை, வள்ளை, குரவை முதலிய கூத்துகள் இனக்குழு வாழ்க்கையில் சமூகக் கலையாக இருந்தன. இதில் இனக்குழு மக்களனைவரும் பங்கு கொள்ளுவர், தனியான கலைஞர்களும், இரசிகர்களும் என்ற பிரிவினை இல்லை. இக்கூத்தின் நோக்கம் ஏதாவது வாழ்க்கைப் பயன் பாடேயாகும். காமம், வெற்றி, செழிப்பு, மழை, வேட்டை முதலியவற்றிற்காகக் கூத்துக்கள் அமைந்தன.

குழு வளர்ச்சி பெறும்பொழுது வேலைப்பிரிவினை தோன்று கிறது. அப்பொழுது, (குழுவின் சராசரி உறுப்பினரை விட) ஆடல்பாடல் வல்லவர்களுக்கு, வேலைப்பிரிவினை காரணத் தால் கூத்தும் பாட்டும் தொழிலாகி விடுகிறது. இந்நிலையிலேயே பாணர், கூத்தர், பொருநர், விறலியர் போன்ற கலையைத் தொழிலாகக் கொண்டவர்களான ஒரு சமூகப் (தொழில்) பிரிவு தோன்றியது.

கலைஞர் நாட்டின் உறையுள் தெய்வத்தை வழிபடும் முறை, கோவில் வழிபடும் முறை, நடுகல் தெய்வத்தை வழிபடும் முறை, அரசனைக் கண்டால் நடந்துகொள்ள வேண்டிய முறை என்ற பல மரபுகளைக் கடைப்பிடித்து வந்தனர்.

இவற்றால் தொழில்முறைக் கலைஞர்கள் இடம், பொருள், ஏவலுக்கு ஏற்றபடி தமக்கென்று பல மரபுகளை வகுத்துக் கொண்டு அவற்றினின்றும் பிறழாமல் அவற்றைத் தொடர்ந்து கடைப்பிடித்து வந்தனர் என்பது புலப்படுகிறது.

அரசர் இசையை எக்காலமும் கேட்கின்ற செல்வத்தை உடையவர். கலைஞர் அவைக்களத்தே அரசர் செவி கொள்ளும் படித் தாம்வாசிக்கும் துறைகள்பலவற்றையும் வாசித்தனர். அது போலவே எருதடிக்கும் உழவரோசையோடு கூடும்படியும் யாழி சைத்துப் பாடினர்.

இவ்வாறு கலைஞர், அரசரையும் மக்களையும் மகிழ்விக்கும் ஆற்றல் பெற்றிருந்தனர்.

இவ்வாறு கலைஞர், சமூகத்தின் உச்சியில் வாழ்ந்த அரசனோடும், சமூகத்தின் அடியில் வாழ்ந்த உழவனோடும் தொடர்பு கொண்டனர். அரசனோடு தொடர்பு அபூர்வமாகத் தான் கிடைக்கும். அன்றாடத் தொடர்பு உழவரோடுதான் இருந்தது. குடிமக்களை நம்பியே கலைஞர் வாழ்ந்தனர்.

இருகோடிகளோடும் தொடர்பு கொண்டிருந்த கலைஞர்கள், காலப்போக்கில் இரு பிரிவுகளாகப் பிரிந்தனர்.

விறலியரில் சிறந்தவர்கள், பல ஆண்டுகள் பயிற்சிபெற்று அரசவைக் கணிகையராயினர். இவர்கள் நடனத்திற்கு ஏற்பப் பக்க இசைக்கருவிகள் வாசிப்போர், பாடுவோர் அரசவைப் பணிக்குச் சென்றனர். அரசவை மேலோர் சுவைக்கும்படியான தனியான இசையும், நடனமும் உருப்பெறத் தொடங்கியது. மாதவியின் இனத்தார் இத்தகையோரே. அவர்களும் கூட இரு வகைப்பட்ட ஆடல்களை ஆடினர். வேத்தியல், பொதுவியல் என்பவை அவை. பொதுவியல் பொதுமக்களுக்கும், வேத்தியல் அரசவைக்கும் உரியதாகும். (கா. சுப்பிரமணியனின் 'மாதவியும் வசந்தசேனையும்' காண்க. ஆராய்ச்சி II).

நீண்ட நாள் பயிற்சி, பல இசைக்கருவிகளின் கூட்டமான ஒலிப்பு, பயிற்சிக்கு ஆகும் செலவு இவை அனைத்தையும் அரசவையே ஏற்றது.

வேத்தியல், பொதுவியல் என்ற இருவகைப்பட்ட கலைகள் இளங்கோவடிகள் காலத்தில் தோன்றிவிட்டன. பொதுவியலும் கூட அரசவை விரும்பிய கலைப்பொருளையும், கலையுருவங்களையுமே, பயிற்சிபெற்ற புகழ்பெற்ற கலைஞர்கள் ஆடிக்காட்டியது தான். பொதுவியல் நாட்டார் கலையன்று. அரசவைக் கலையை எளிதாக்கி மக்களிடையே பரப்பிய கலைவகைதான் பொதுவியலாகும்.

அரசவை, அனைத்துக் கலைஞர்களையும் இவ்வாறு அழைத்துக் கலைத்தொழில் பிரிவை ஏற்படுத்தியது என்று கருத வேண்டியதில்லை. அழகும் பயிற்சியும் உடைய கலைஞர்களை அரசவை சுவீகரித்துக் கொண்டது. மக்களோடு தொடர்புடைய நீண்டநாள் பயிற்சியில்லாத நாட்டுக் கலைஞர்கள் மிகப் பெரும்பான்மையாக இருந்தார்கள். அவர்களுக்கு அரசவை அளிக்கும் விலையுயர்ந்த இசைக் கருவிகள், ஆடரங்குகள், பெருஞ்செலவில் பயிற்சி முதலியன கிடைக்காது. அவர்கள் நாட்டுமக்களோடு பழகி, அவர்கள் செய்யும் தொழிலைச் செய்துகொண்டே அவர்களுக்காகக் கலைப்பணியும் புரிந்தார்கள்.

மன்றங்களிலும், அம்பலங்களிலும் பாடி ஆடினர். இவர்கள் பகுதிநேரக் கலைஞர்கள். பகுதிநேர உழவர்கள். தங்கள் கலையால், உழைப்போர் சோர்வு போக்கி மகிழ்ச்சி கூட்டினார்கள். இவர்கள் மக்களிடமிருந்து பிரிந்துவிட்ட தொழில் பிரிவினரன்று.

அரசவைக் கலைஞர்கள் பொதுமக்களுக்காக ஆடினார்கள்; பாடினார்கள். ஆனால் உள்ளடக்கம் அரசவை விரும்பியபடியே இருந்தது. அவர்கள், பொதுவியல் கலை, அரசவை போற்றும் உள்ளடக்கத்தைப் பொதுமக்களிடம் பரப்புவதாகவே இருந்தது. இது இந்திர விழாப்போன்ற விழாக்களில் நிகழ்ந்தது.

நாட்டுக்கலை அரசவைக் கலையினின்றும் முற்றிலும் பிரிந்து வேறாயிற்று. அரசவைக் கலையின் தாக்கம் மிகச் சிறிதளவே அதனுள் நுழைந்தது. மக்கள் இயக்கமாகச் சைவ—வைணவ பக்தி இயக்கங்கள் தோன்றியபோது, அரசவையோடு தொடர்புகொண்ட கலைஞர்கள், சிவன்மீதும் திருமால்மீதும்

பக்தி வெள்ளம் பெருக்கெடுத்துச் செல்லக் கலையைப் பயன்படுத்தினார்கள். மக்கள் கலையை, பக்தி வெள்ளத்தில் மூழ்கடிக்க முயன்றார்கள். பிற்கால அரசர்களும், கலையைத் தங்கள் புகழை வளர்க்கவும், தெய்வங்களின் மகிமையை வளர்க்கவும் பயன்படுத்தினர். கோயில்கள் கலைக்கூடங்களாயின. அரசுச் செலவில் நடன மாதரும், ஓதுவாரும், இசைக்கருவி வாசிப்போரும், அரசவைக் கலையை, வாழ்க்கைப் பிரச்சினைகள் எதுவுமின்றி வளர்த்தனர் (ராஜராஜனுடைய பெருவுடையார் கோயில் சாசனங்களைக் காண்க).

சிற்பியரும், ஸ்தபதியரும் அரசாங்க ஊழியராயினர். நாடகங்கள் நடத்த நடிகர்கள் வாழ்வு பெற்றனர். கணிகையரும், அவர்களுக்கு ஆடல் பாடல் கற்பிக்கும் கலை ஆசிரியர்களும் அரசாங்க ஊதியம் பெற்றனர். தலைசிறந்த கலைஞர்கள், அரசாங்க ஊழியர்களாயினர். அரசைப் பாதுகாக்க ஊதியம் பெறும் டணியாளர் ஆயினர்.

அரசவையினால் புறக்கணிக்கப்பட்ட நாட்டுக்கலைகள் எப்படி வளர்ந்தன?

மக்கள் தங்கள் தொழிலோடு இணைத்தே கலையையும் வளர்த்தனர். தொழிலும் கலையும் இணைந்தே வளர்ந்தன. இயற்கையான இசையைத் தொழில் இசைவுகளோடு சேர்த்துக் களைப்பை யாற்றினர். நூற்றுக்கணக்கான தொழிற் பாடல்கள் இவ்வாறு தோன்றின. ஒவ்வொரு பயிர்த்தொழிற் பிரிவுக்கும் ஒவ்வொரு வகையான பாடல் உள்ளது. நடவுப் பாடல், ஏற்றம் இறைக்கும் பாடல், படகுப்பாடல், உலக்கைப் பாடல் என்று பலவகைப் பாடல்களைப் பாரதியார் குறிப்பிட்டு, அவற்றின் இசையால் உள்ளம் பறிகொடுத்ததாகக் கூறுகிறார். இவை கூடிப்பாடும் பாடல்களாயிருந்து இப்பொழுது தனிப்பாடல்களாகி விட்டன. கூட்டுழைப்பில் இருந்து 'கூட்டமுதப் பாடல்கள்' தோன்றுகின்றன. கூட்டுழைப்பு உணர்ச்சி கூலி உழைப்பில் தோன்றாது. எனவே இவை தனித்தனியே உழைப்பாளி பாடுகிற பாட்டாகிவிட்டது. இன்னும் கூட, கூட்டுணர்வு வெளிப்படும் கும்மியும், உலக்கைப்பாட்டும், நடுகைப் பாட்டும்; பொலிப்பாட்டும் பாடப்படுகின்றன. இவை கூட்டுணர்ச்சி வெளியீடுகள்.

எளிய இசையில் பாடப்படும் பாட்டுகளுக்குப் பக்க மேளங்கள் எளிய இசைக்கருவிகளாகவே இருக்கின்றன. யாழ் எளிய இசைக்கருவியாகவே சங்க நூல்களில் வருணிக்கப்பட்டுள்ளது. கிணை, தடாரி, பறை முதலிய தோற் கருவிகள், சங்க காலத்தில் வழக்கில் இருந்தன. இக்காலத்தில் அவைபோலவே தண்ணுமை, உடுக்கு, மகுடம், செண்டை, உறுமி, முரசு முதலிய தோற்கருவிகளும், புல்லாங்குழல் முதலிய துளைக்கருவிகளும் சிங்கி, சேகண்டி, மணி முதலிய உலோகக் கருவிகளும் பயன்படுத்தப்படுகின்றன.

பண்டைய இனக்குழுச் சமுதாயத்தில் கலைஞர் என்ற பாகுபாடு இல்லை. அனைவரும் கலைஞர், அனைவரும் சுவைஞர். மன்றம் ஆடுகளமாகவும் இருந்தது. ஆணும் பெண்ணும் சேர்ந்து ஆடிப்பாடினர்.

ஆனால் பிற்காலத்தில், கலைஞர் நிலப்பிரபுத்துவ உறவுகளால் முற்றிலும் ஒரு தொழில் பிரிவினராகவோ அல்லது அரைகுறைத் தொழில்பிரிவினராகவோ ஆகிவிட்டனர். ஆயினும் நாட்டுப்பாடலின் உயிர்த்துடிப்பும் உழைப்போடு கலந்த இசையும், உழைக்கும் மக்கள் உள்ளத்தில் கலைஞர் இசைக்கும் பொழுதே கிளர்ச்சியை உண்டாக்குகின்றன. இப்பாடல்கள் வேலைத் தலங்களில் பாடப்படுகின்றன. அவை மக்கள் பாடல்களாதலால், மக்களாலேயே வாய்மொழியாகப் பாதுகாக்கப்படுகின்றன. மரபுகளும் புதுமைகளும் தோன்றி வளர்ச்சி பெறுகின்றன.

இப்பாடல்களே வேறு எல்லா வகையான நாட்டுக் கலைகளுக்கும் அடிப்படை மூலங்கள்

பயிர்த்தொழில் தொடர்பான விழாக்களில் 'முளைப்பாரி' என்ற வகைப்பாடல் கூட்டுணர்வை வளர்ப்பது. விதையில் இருந்து முளைவிட்டு உயிர் வளர்ச்சியைக் காட்டும் மாற்றத்தை உழவர்கள் கொண்டாடுகிறார்கள். அந்த விழாவின் மந்திர மாயத்தொடர்புகள் இல்லாமல் ஊரின் கோலாகல விழாவாகக் கொண்டாடுகிறார்கள். இங்கே கூட்டுக்களிப்பு பொங்குகிறது. முளைப்பாரிப் பாடல்கள் எழுகின்றன. இது முதலில் மதச்சார்பு உடையதாக இருக்கவில்லை. முளைப்பாரிப் பாடல்களில் மிகப் பல சமயச் சார்புடையனவல்ல. நெல்லை, இராமநாதபுரம் மாவட்டங்களில் முளைப்பாரிச் சடங்கும் பாடல்களும் இன்றும் உள்ளன.

தனி நாட்டுப் பாடல்களின் இசை, மெட்டு, தாளம் எல்லாம் இப்பாடல்களில் இருக்கும் உணர்ச்சி ஒற்றுமையை உழைப்போர் உணர்வில் தோற்றுவிக்கும்.

இவை போன்றே மற்றைய பயிர்த்தொழில் நிகழ்ச்சிகளை ஒட்டிய பாடல்கள், மறைந்துபோய் விட்டன. பள்ளுப்பாட்டில் காணப்படும் இசையும், பொருளும், நாட்டுப்பாடல்களில் காணப்படுபவையே. இப்பொழுது அவற்றில் மிகப்பல மறக்கப் பட்டுவிட்டன.

தாமாகவே உழவர் மகளிர் பாடுகிற பாடல்களை மேலே குறிப்பிட்டோம். இனிக் கலைஞன், கலைஞன் என்ற பிரிவோடு நடத்தப்படும் நாட்டுக் கலை நிகழ்ச்சிகளைக் குறிப்பிடுவோம். இவை கதைப்பாடல்களாகவே இருக்கும். இவை ஒரு சிறிய கலைஞர் குழுவினரால் கலைநிகழ்ச்சியாகக் கோயில் விழாக் களிலும் ஊர்ப்பொது விழாக்களிலும் நடத்தப்படும். நிகழ்ச்சிகள் நாட்டார் மக்களால் பெரிதும் விரும்பப் படும். இரவு முழுதும் நிகழ்ச்சி நடைபெறும். ஊர்ப்பொது அம்பலங்களில் இவை நிகழ்த்தப்படும். கதைப்பாடல்கள் சில வகை உருவங்களில் உள்ளன. கணியான்பாட்டு, வில்லுப்பாட்டு, லாவணி, கூத்து முதலிய வடிவங்களில் கதை கூறப்படும். ஒவ்வொரு மாவட்டத்திலும் ஒவ்வொரு கலைவடிவம் சிறப்புப் பெறும்.

கணியான்பாட்டின் கதை, தெய்வங்கள் வரலாறு கூறுவன வாக இருக்கும். இரண்டு பாடகர்கள் பெண்வேடம் தாங்கிப் பாடி ஆடுவார்கள். ஒரு பாடகர் இருவருக்கும் நடுவில் நின்று கதைப்பாடலைப் பாடுவார். இது ஒரு சிறிய கூத்தாக இருக்கும். ஒருவரே எல்லாக் கதைமாந்தர்களின் பேச்சுக்களையும் பாடு வார். கவிக்கூற்றாகக் கதையையும் கூறுவார். மூவரும் தப்பட்டை யைத் தட்டிப் பாடுவார்கள். ஊர்க்கொடை, தசராவில் ஏதாவது ஒருநாள் இந்த நிகழ்ச்சி நடைபெறும். தப்பட்டை ஒலி சிறிது நேரம் ஒலிக்கும். பின்னர்ப் பாட்டுக்கள் பாடப்படும். நெல்லை குமரி மாவட்டங்களில் கணியான்பாட்டு, ஆண்டு தோறும் நிகழ்த்தப்பெறும்.

வில்லுப்பாட்டுக் குழு ஏழு அல்லது எட்டுப்பேர் கொண்டது. ஒருவர் புலவர். அவர்தான் குழுவின் தலைவர். இக்கலை

புருவமே, பல இசைக்கருவிகளின் கூட்டிசையைப் பயன்படுத்து கிறது. உடுக்குவாசிப்பவர், ஒருவர், ஜால்ரா ஒருவர், பானை தட்டுபவர் ஒருவர், பின்பாட்டுப் பாடுபவர் ஒருவர், வீசுகோல் பிடிப்பவர் ஒருவர், எஞ்சியவர்கள் பின்பாட்டுக்காரர்கள், இவர்கள்தான் வில்லுப்பாட்டுக் குழுவினர். வில்லுப்பாட்டு மரபுகள் நீண்டகாலமாக உருவாகி நிலைத்துள்ளன. மரபு மாற்றமும், தற்கால இலக்கியப் போக்குகளால் நிகழ்கிறது. மரபு மீறாத புலவர்கள் பழைய வில்லுப்பாட்டுப் பாணியை அப்படியே பின்பற்றுவார்கள். வயோதிகர்களுக்குப் பழைய போக்குத் தான் பிடிக்கும். இளைஞர்கள், புதிய ஜனரஞ்சகப் போக்குகளை —புதுமையை விரும்புகிறார்கள். இப்புதுமை யார்வத்தை இரண்டு வில்லிசைக் கலைஞர்கள் பூர்த்தி செய் தார்கள். ஒருவர் பிச்சைக்குட்டி, மற்றொருவர் தோவாளை சுந்தரம்பிள்ளை. பிச்சைக் குட்டி பண்டைய இலக்கியத்தையும் தற்காலக் கவிதைகளையும் அறிந்தவர். பாரதியையும் பாரதி தாசனையும் ஆழ்ந்து கற்றவர். இசைஞானம் வாய்ந்தவர். புதிய புதிய கலைப்பாணிகளை இவர் பயன்படுத்துவார். கதை சொல்லும் முறையிலும் இவர் புதிய உத்தி முறைகளைப் பயன் படுத்துவார். அரசியல் கருத்துக்களைக் கதையின் போக்கைச் சிதைக்காமல் போதிப்பார். மரபுவழி வில்லுப்பாட்டு நிகழ்ச்சியில் கூடத் தற்காலச் செய்திகளைப் பற்றிக்கூறி விமர்சனங்கள் செய் வதுண்டு ஆனால் பிச்சைக்குட்டி இந்த உரிமையைக் கதைப் போக்குக் கெடாமல், உபகதைகளாகக் கூறிவிடுவார். மரபுவழி வில்லுப்பாட்டில் நகைச்சுவையிராது. பிச்சைக்குட்டியிடம் இலக்கியரசனையும் நகைச்சுவையும் உண்டு.

தோவாளை சுந்தரம்பிள்ளை, விடுதலைப் போராட்டத்தில் பங்கு கொண்டவர். பொதுவாகக் காந்திய அரசியலில் ஈடுபாடு கொண்டவர். சைவ இலக்கியங்களிலும் கம்பராமாயணத்திலும் பயிற்சியுடையவர். வில்லுப்பாட்டுக் கதையில் மேற்கோள்கள் கூறும்பொழுது தமது சமய இலக்கியப் பயிற்சியையும் கம்பரா மாயண அறிவையும், திருக்குறள் பயிற்சியையும் பயன்படுத் துவார். இவரும் மரபுமுறையில் பாடுவதை மாற்றிச் செம்மை யான ராகங்களைப் புகுத்தினார்.

இவர்கள் முயற்சியால், இலக்கிய அறிவில்லாத பாமர மக்கள் மட்டும் ரசிக்கத்தக்க கலையாயிருந்த வில்லுப்பாட்டு,

இப்பொழுது இலக்கிய ரசிகர்களும் கேட்டு அனுபவிக்கத் தக்கதாக மாறியுள்ளது. இது பண்டைய இலக்கியம், தற்கால இலக்கியத்தின்மீது ஆக்கபூர்வமான தாக்கம்.

எஸ். எம். கார்க்கி, மரபை மற்றோர் வழியில் மீறுகிறார். அதாவது தற்கால அரசியலை அளவுக்கு மீறி, கதை அமைப்பைக் குலைக்கும் வகையில் புகுத்துகிறார். பிறருக்கு இல்லாத ஒரு திறமை இவரிடம் உள்ளது. உபகதைகளாக, மக்களிடம் வழங்கிவரும் நாட்டுப்பாடல்களையே கதைகளாக்கிச் சொல்லுவார். இலக்கியப் பயிற்சியில்லாததால் மக்கள் மொழியிலேயே, நெல்லை வட்டார வழக்கைப் பயன்படுத்திப் பேசுவார்.

ரேடியோமூலம் ஆயிரக்கணக்கான வானொலி நேயர்களுக்கு நாட்டுக்கலை பருவம் எட்டுகிறது. வில்லுப்பாட்டு நெல்லை-குமரி மாவட்டங்களில் வாழும் நாட்டார் பெருமக்களால் பெரிதும் விரும்பி ரசிக்கப்படுகிறது.

இது தவிர, கோலாட்டம், கழியாட்டம், கும்மி போன்ற குழு நடனங்கள் உள்ளன. இவ்வாட்டங்களில்கூட கதைப் பாடல்கள் சொல்லப்படுவதுண்டு. கோலாட்டம் சிறுபெண்கள் பங்கு கொள்ளும் கலை. இதனை நாட்டார் ஆடுவதில்லை. உயர் சாதி மக்களிடம் பரவியிருக்கும் நாட்டார் கலை இது. கழியாட்டம் ஆண்கள் ஆடும் கோலாட்டம். கதைப்பாடலை ஒரு பெண்கள் குழுப் பாடி விளக்கைச் சுற்றி வட்டமாக ஆடுவது கும்மியாகும். இதின் நடன அடிபெயர்ப்பு, கைகளை வீசி ஆடுவது,இவையெல்லாம் பார்வைக்கும் செவிக்கும் விருந்தாகும்

கூத்து

ஆடல், பாடல், உரை மூன்றும் கலந்த கலை, கூத்து. பண்டைக்காலக் கூத்துபற்றி நம் இலக்கியங்களில் இருந்து தெரிந்துள்ளோம். தற்காலக்கூத்து, சினிமாவின் செல்வாக்கால் அனேகமாக அழிந்து போய்விட்டது. அழிந்து போய்விட்ட இக்கலையை ஆய்வாளர்கள் ஆராய்கிறார்கள். கூத்து அம்சங்கள் கொண்ட இலக்கியங்கள் உள்ளன. நமது கிராமங்களுக்குச் செலவில்லாத ஆடல், பாடல், உரை நிகழ்ச்சி மூலமாகக் கலை இலக்கிய உணர்வை வளர்த்தும் சமூக முற்போக்குக் கருத்துக்களைப் பரப்பலாம். கதையொன்றை அடிப்படையாகக் கொண்டு, கூத்தின் மூலம் மனிதனது உள்ளத்தில் கிளர்ச்சியை

ஏற்படுத்தலாம். இது நாடகமன்று. கன்னடத்தில் யக்ஷகானம் போன்றது. நவீன நாடகம் கேரளத்திலும், வங்காளத்திலும் வளர்ச்சி பெற்றுள்ளது. ஆடல், பாடல் முற்றிலும் நீக்கப்பெற்று கட்டமைப்புள்ள ஒரு கதையை மக்கள் மனத்தில், மக்களிடையே வழங்கும் மொழியில், கதை மாந்தர் தன்மை புலப்பட வளர்த்துச் செல்லுவது நாடகம். நாடகக் குழுக்களை அமைத்துத் தேவையான உபகரணங்களைச் சேகரித்து நிர்வகிப்பது, மிகவும் பணச்செலவை ஏற்படுத்தும் ஒரு காரியம். நாடக அரங்குகளே இப்பொழுது கட்டப்படுவதில்லை. நாடகக் குழுக்களும் பகுதிநேரக் குழுக்களாக உள்ளன. கேரளம் போலச் செலவில்லாத முறையில் கூத்துக்களையும், நாடகங்களையும் தமிழ்நாட்டில் நடத்தலாம். திறந்தவெளி யரங்குகளைப் பயன் படுத்தலாம்.

பாவைக்கூத்து, பொம்மலாட்டம்

நாடகம் செலவு மிக்கது என்றால், எளிதில் நடத்தக் கூடியவை பாவைக் கூத்து, பொம்மலாட்டம் முதலியன. தோல் பாவைக்கூத்தை மிகவும் எளிய மக்கள் நடத்துகிறார்கள். இவர்கள் பகலில் பிச்சையெடுக்கிறார்கள். இவர்களது கலை நடவடிக்கைகளைப் புனரமைக்க முடியும். ஒவ்வொரு குழுவிற்கும் பாவை, பொம்மைகள், திரைச்சீலைகளை தமிழ் வளர்ச்சிக் கழகம், இசை நாடக வளர்ச்சிக் கழகங்கள் இலவசமாக வழங்க வேண்டும். இக்குழுக்களை மேற்பார்வை செய்வதற்கு நாடகங்களில் ஈடுபாடுகொண்ட குழுக்களை அமைத்தல்வேண்டும். அழிந்து கொண்டிருக்கும், இக்கலைகளைப் பாதுகாக்க இன்னும் கூடக் காலம் கடந்துவிடவில்லை.

புரவியாட்டம்

இது திருவிழாக்களில் நடத்தப்பெறும் ஆட்டம். இதனை ஆட, அட்டையாலும், மூங்கிலாலும் செய்யப்பட்ட குதிரை உருவம், ஆண் பெண் உருவங்கள் வேண்டும். விலங்குகளின் முகமூடியணிந்து இனக்குழு மக்கள் ஆடும் ஆட்டம் போன்றது இது. புரவியாட்டத்தில் கலைத்திறன் வெளிப்பாட்டுக்கு வாய்ப்பு உள்ளது. சிறு முரசு போன்ற ஒரு தோல்கருவியின் தாள ஒலிக்கேற்ப ஆண், பெண் இருவர் குதிரை உருவத்தினுள் புகுந்து ஆடுவார்கள். இதுகூட தஞ்சைக்கு வெளியே பரவலாக

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ஆதரிக்கப்படவில்லை. ஆனால் இதனைப் பாதுகாக்க முடியும். கூட்டமாகப் புரவியாட்டக்காரர்களை நிறுத்தி, முரசொலிக்க, ஆட வைத்தால் மிகவும் அழகாக இருக்கும். குரல் ஒலிகூடச் சேர்க்கப்படலாம்.

சாமியாடிகள் ஆட்டம்

கோவில்களில் ஆராதனை வந்து ஆடுகிற ஆட்டம் கலை புருவங்களாக மாற்றப்பட்டுள்ளது. அம்மன் கோவில்களில் சாமியாடிகள் கும்பம் என்ற குடத்தைத் தலைமேல் வைத்து ஆடுவார்கள். நையாண்டி மேளம் கொட்டி, அதன் இசைக்கு ஏற்ப ஆடி, மழை பெய்வதற்காக அம்மன் கருணையை இரப்பார்கள். இதில் மந்திர அம்சம் உண்டு. தற்காலத்தில், கரகம் என்ற குட ஆட்டத்தை ஆண்களும் பெண்களும் ஆடுகிறார்கள். கரகம் என்ற குடத்திற்குத் தான் பூவினால் அலங்காரம் செய்வார்கள். இவ்வாட்டம் நாட்டுக் கலை அம்சம்கொண்டது. நையாண்டி மேளம் இதற்குக் கூட்டு இசை.

காவடி ஆட்டம்

முருகன் கோயில்களில் நேர்த்திக் கடனுக்காகக் காவடி எடுப்பார்கள். காவடியில் பல வகை உண்டு. மச்சக்காவடி, பால்க் காவடி என்று பல காவடிகள் எடுத்து விசாகம், மாதாந்திர வெள்ளிக்கிழமைகள் முதலிய நாட்களில் ஊர்வலம் வருவார்கள்.

அலகு குத்துதல்

காவடி எடுக்கும்போது சிறு வேல்களைக் குத்திக் கொண்டு ஊர்வலம் வருவது அலகுக் காவடி எனப்படும். இது நேர்த்திக் கடனாக எடுக்கப்படும். நாட்டார் நம்பிக்கைகள் சில இக்காவடி எடுப்பதற்குக் காரணம். நோய் தீர்ந்ததற்கு நன்றிக் கடனாக இவ்வாறு அலகு குத்திக் கொள்வார்கள்.

ஒயில் ஆட்டம்

இது கோவில்களில் ஆடப்பெறும். பின்பாட்டுப்பாட, நாட்டு இசைக் கருவிகளின் துணையோடு, வரிசையாக நின்று ஆண்கள் ஆடுவார்கள். கட்டபொம்மன் பாடல், புராணக் கதைப் பாடல்களைப் பாடி ஆடுவார்கள். இவ்வாட்டம் தற்காலத்தில் நவீனமாக்கப்பட்டுள்ளது. (மொக்கையன் கூத்து கட்டபொம்மன் கதைப் பாடல் பாடி ஆடும் கூத்து).

வாழ்த்துப் பாடல்கள்

இராப்பாடி, நாகூர் ஆண்டவர் வணக்கக் குழுக்கள், நாராயணசாமி வகையினர், ஒரு கருவியை முழக்கிக் கொண்டு பிச்சையேற்கப் பாடுவர். இப்பாடல்களில் பிச்சையிடுவோரை வாழ்த்திப் பாடுவார்கள்.

நையாண்டி மேளம்

கோயில் கொடைகள், நாட்டார் மரண ஊர்வலம், நாட்டார் மணச் சடங்குகள் முதலியனவற்றின்போது முழங்கப் படும் வாத்தியத் தொகுப்பு இப்பெயரால் அழைக்கப்படும். நாதசுரம் போன்ற ஆனால் அதைவிடச் சிறிய வாத்தியத்தைச் செண்டை, முரசு, தவில், உறுமி போன்ற கருவிகளின் முழக்கத்தோடு வாசிப்பது நையாண்டி மேளமாகும். நையாண்டி மேளம், விரைவான உடலசைவுகளைத் தூண்டும். உணர்ச்சிகளை வெறி எழுச்சியாக மாற்றக்கூடிய ஒலிகளைத் தோல் கருவிகள் ஏற்படுத்தும். சிலமாவட்டங்களில் செண்டை, உறுமி ஆகிய கருவிகள் இரா. எல்லாச் சாமியாட்டுக்களுக்கும், கரக ஆட்டுக்களுக்கும் இந்தமேளம் இன்றியமையாதது. நாதசுரம் கூட, நையாண்டி மேளத்தின் செம்மையாக்கப்பட்ட வளர்ச்சி தான். நாட்டார் கோயில், உயர்ந்தோர் கோயில் என்று பிரித்தறிய, அக்கோயிலில் நாதசுரம் வாசிக்கப்படுகிறதா அல்லது நையாண்டி மேளம் கொட்டப்படுகிறதா என்று பார்த்தால் போதும்.

வாங்கா—சின்னம்

கடூரமான ஒலியையுடையது வாங்கா. இது நீளமான, பித்தளையால் செய்யப்பட்ட நாதசுரம் போன்றதோர் ஒலிக் கருவி. இதன் ஒலி அச்சத்தை ஏற்படுத்தும். வேட்டையின்போது காடுகளைக் கலக்கப் பயன்படுத்தப்பட்டது. பின்னர் ஜமீந்தார்களின் வருகையை அறிவிப்பதாக இருந்தது. இதன் குறுகிய வடிவமே சின்னம். அளவில் சிறிய வாங்கா போன்ற கருவி இது. இதைப் பெருமாள் கோயில்களில், பெருமாளை எழுந்தருளப் பண்ணுவதற்கு முன் ஊதுவர். இரண்டு சின்னங்கள் சேர்த்து ஊதுவார்கள். ஆண்டாள் காலத்தில் சங்கொலி மங்கல ஒலியாகக் கருதப்பட்டது. பின் ஒற்றைச்சங்கு மங்கலமாகவும், இரட்டைச்சங்கு அமங்கலமாகவும் கருதப்பட்டது. எனவே சின்னம், பெருமாள் வலம்வரும் போதும் வைணவ ஆசாரியார்கள் கோயிலுக்கு வரும்பொழுதும் ஊதப்படும் சின்னம், நாட்டாரின்

கருவியல்ல. ஆனால் அது நாட்டார் பயன்படுத்தும் வாங்காவில் இருந்து தோன்றியது. இவற்றில் இன்னொலியோ, இசைத் தன்மையோ இல்லை. அதனாலேயே இவற்றின் பழக்கம் குறைந்து விடுகிறது.

நாட்டுத்தொழில்களில் கலை

பனை மரப்பொருள்களைப் பயன்படுத்தப் பல குடிசைத் தொழில்கள் உள்ளன. அவை கலைத்திறன் தேவையான தொழில்கள். கால்மிதி, பெட்டிகள், திருநீற்றுப்பெட்டி, குறள் ஏடு, அலங்காரப் பொருள்கள் முதலியன செய்து விற்கிறார்கள். கூட்டுறவுகள் மூலம் இத்தொழில்கள் செய்யப்படுகின்றன. கலைத்திறனை, வாழ்க்கைக்குப் பயன்படுத்துகிறார்கள். இது முற்றிலும் கலையென்று கூற முடியாவிட்டாலும் கலையம்சம் இதில் உண்டு. இத்தகைய கலையம்சம் கொண்ட தொழில்கள் நூற்றுக்கணக்கில் உள்ளன. இக்கலையழகு கொண்ட தொழில்கள் (folk crafts) ஆக மாறியுள்ளன.

சுவரோவியங்கள் மட்பாண்ட அலங்காரங்கள்

சில விழா நாட்களில், அம்மன், பிள்ளையார், புராணக் கதை மாந்தர்கள் படங்களைச் சுவர்களில் வரைவார்கள். இதன் வளர்ச்சியைக் குற்றாலத்தில் சித்திரகூடத்தில் உள்ள சித்திரங் களில் காணலாம். பெரியபுராணக் கதைகள் சித்திரங்களாக வரைந்திருப்பதைக் காணலாம். மங்கலமான பரிசுப் பொருள் களாகத் தங்கள் பெண்மக்களுக்கு அளிக்கும் பொங்கல் பானை களில், ஜியோமிதி வடிவங்களும், கோல வகைகளும் வரை வார்கள். செழிப்பைக் குறிக்கும் தாவரம், கொடிச் சின்னங் களும் வரைவார்கள்.

பெருங்கோயில் கலைகள்

ஊர்தோறும் கோயில் தொடர்போடு பல கலைகள் வளர்க்கப்பட்டுள்ளன. தேர் அலங்காரம், சப்பரம் அலங்கரித்தல் பூப்பல்லக்கு முதலிய கலைகள் தொழில்களாகியுள்ளன. ஆனால் இவை பண்டாரங்கள் போன்ற நாட்டாரால் செய்யப் பட்ட போதிலும், மேன்மக்கள் வணங்கும் கோயில்களிலேயே நடைபெறுகின்றன. அமெரிக்க ஆய்வாளர்கள் நாட்டார் கைத்தொழில்களைக் கூட நாட்டுக் கலையாகவே கொள்வர். குடிசைகளின் கூரையமைப்பு, வண்டிகளின் அச்சில் காணப்படும்

மரத்தில் செதுக்கிய சித்திரங்கள், வைக்கோல் வேலைப்பாடுகள், போர் அடுக்கும் முறைகள், கதவுகளில் காணப்படும் முதலிய நாட்டுத் தொழில்களைக்கூட நாட்டார் கலை என அழைப்பர். கலைப்பொருள்கள் விற்பனைப் பண்டமாகி விட்டதால், மனிதத் திறமையைப் பணமாக்கிக் கொள்ளும் எந்தத் திறமையின் விளை பொருளையும் கலையாக அவர்கள் கருதுவர். "A thing of beauty is a Joy for ever."......என்ற ஆங்கிலக் கவிஞனின் கோட்பாட்டின் படி அழகுப்பொருள், மனமகிழ்ச்சியைத் தரவல்லதாக இருத்தல் வேண்டும். அத்தகைய பொருள்களைப் படைக்கும் அழகியல் உணர்வைச் செயல்படுத்துவதே கலையென நாம் கருதலாம். எனவே மேற்கூறியவற்றைக் கலையலங்காரமுடைய தொழிற் படைப்புகள் என்று சொல்லலாம்.

கோயில் கலைகள், மிகுந்த பணச்செலவில் உயர்நிலைப் பிரிவினரின் சமய நம்பிக்கைகளை மக்களிடம் பரப்புவதற்காக விழாக்கள் நடத்தப்படுகின்றன. நாட்டார் மனங்கவரத் தெய்வங்களுக்குச் செய்யப்படும் விழா நிகழ்ச்சிகள் தேரோட்டம், தெப்பம், வீதி எழுந்தருளுதல், அவற்றோடு சேர்ந்த இசை வகைகள், ஆட்ட வகைகள் முதலியன நாட்டாரைத் தங்கள் வணக்க முறைகளை ஏற்றுக்கொள்ள உயர்வகுப்பினர் கையாளும் பிரச்சார முறைகள். சில பத்தாண்டுகளுக்கு முன் கோயில் நுழைவுபெறாத உழைக்கும் மக்களை, விழா நாட்களில் தங்கள் வணக்க முறைகளில் ஈடுபடுத்துவதற்காகச் செல்வச் செழிப்பு மிக்க கோயில்களில், ஆடம்பரமான ஊர்வலங்கள், நாதசுர நிகழ்ச்சிகள், வாணவேடிக்கைகள் முதலியனவற்றை நடத்துவார்கள். தேரோட்டத்தன்று, பாமரர்கள் கலைகளில் கூட சிலவற்றையும், அவர்களது வணக்க முறைகளையும் கூட இணைத்துக் கொள்வார்கள். தேரோட்டத்துக்கு முந்தினநாள் தேரடி மாடனுக்கு ஆடுகோழி பலியிடுவது, தேரின் பின்னால் வெள்ளைக்கொடி பிடித்துச் சிலம்பம் ஆடிக்கொண்டு ஊர்வலம் வருவதுபோன்ற சலுகைகளை உயர்சாதிக்காரர்கள் நாட்டாரில் அடித்தட்டு மக்களுக்கு அளித்திருந்தார்கள்.

நாட்டார் கலைக்காட்சிக் களஞ்சியங்கள்

நாட்டார் கலைப்படைப்புகள், தொழில்படைப்புகள், தினம் பயன்படுத்தும் வாழ்க்கைச் சாதனங்கள் ஆகிய இவற்றைச் சேகரித்து ஆராய்வதற்கான காட்சிக் களஞ்சியங்கள் மிகச்சிலவே

நமது நாட்டில் உள்ளன. நாட்டுக் கலைகளில் நமது உயர்கல்வி நிறுவனங்களின் ஈடுபாடு மிகக் குறைவானதே. மைசூரில், பல்கலைக் கழகத்தின் கண்காணிப்பில் ஒரு கலைக்காட்சிக் களஞ்சியம் பணிபுரிந்து வருகிறது (Folklore Museum). அதில் கலைப்பொருள் பிரிவு, தொழில்பொருள் பிரிவு என இரண்டு பெரும்பிரிவுகள் உள்ளன. ஆயிரக்கணக்கான நாட்டார் படைப்புகள் பார்வைக்கு வைக்கப்பட்டுள்ளன. இவை கன்னட நாட்டார் படைப்புகள். இவற்றிலிருந்து அவர்களது கலைத்திறன், நாட்டார் நம்பிக்கைகள், அவர்கள் வணங்கும் தெய்வங்கள், அவர்களது வாழ்க்கை நெறிமுறைகள், தொழில்பற்றிய கருத்துக்கள், உயர்வர்க்க நெறிகளில் நாட்டார் ஏற்றுக் கொண்டவை, கலையை நேரடியாகத் தொழிலாக்கல், அன்றாட வாழ்க்கையில் பயன்படுத்துகிற பொருள்களில் கலைத்திறமை வெளிப்படுத்துதல், தொழில் கருவிகளில் கலையைச் சம் காட்டுதல் முதலிய தன்மைகளை அறிந்து கொள்ளுகிறோம். கலைப்பிரிவில் நாட்டார் கலைகளில் பயன்படுத்தப்படும் கருவி வகைகள் மிகப் பல சேகரித்து வைக்கப்பட்டுள்ளன. நாட்டார் சிற்பங்கள், ஓவியங்கள், தந்தம், மரம், உலோகம் முதலியவற்றில் செதுக்கப்பட்ட கலைப்படைப்புகள் ஆயிரக்கணக்கில் காட்சிக்கு வைக்கப்பட்டுள்ளன.

தமிழ்நாட்டில் இத்தகைய 'கலைக்காட்சிக் களஞ்சியம்' (Folklore Museum) ஒன்றாவது துவங்கப்படவேண்டும். தொல்பொருள் துறையினரின் முயற்சியால், நாட்டுப் பண்பாட்டியல் வல்லுநர்களது அறிவுரைகளின் அடிப்படையில் நாட்டார் காட்சிப் பொருள் களஞ்சியம் துவங்கப்படவேண்டும்.

இது நாட்டுக்கலைகளைப் பற்றிய ஆய்வுகளைத் துவக்குவதற்கு ஊக்கம் அளிக்கும். நாட்டுக்கலைகள் பல மறைந்து வருகின்றன. அல்லது பணம் தரும் தொழிலாக மாறி வருகின்றன. இந்நிலையில் நாட்டார்கலைகளின் வரலாற்றை ஆராய்வதற்குத் துவக்க முயற்சிகள்கூடத் தமிழகத்தில் இல்லை. எல்லாக் கலைகளுக்கும் வேராக இருக்கும் நாட்டுக்கலைகள் புறக்கணிக்கப்பட்டால், தமிழகக் கலைகள் வளர்ச்சி குன்றிப் போகும். தமிழகப் பல்கலைக் கழகங்கள் மதுரையில் ஒன்றும், சென்னையில் ஒன்றுமாக இரண்டு நாட்டார் கலைக்காட்சிக் களஞ்சியங்களைத் துவக்கவேண்டும். தொல்பொருள் துறையின் முயற்சி இதற்கு இன்றியமையாதது.

மைசூரிலும், தார்வாரிலும், நாட்டுப் பண்பாட்டுப் படிப்பு (எம்.ஏ) உள்ளது. நாட்டுப்பண்பாட்டுப் பொருள்களின் சேகரிப்பு, மாணவர்களாலேயே செய்யப்படுகிறது. ஆசிரியர்கள் கதைப்பாடல்கள், பாடல்கள், பழமொழிகள், விடுகதைகள் ஆகியவற்றைச் சேகரித்து வெளியிடுகிறார்கள். தார்வாரில் நாட்டுப் பண்பாட்டுத் துறையில் ஆராய்ச்சி செய்வோர் மைசூர் நாட்டார் பண்பாட்டுக் காட்சிக்களஞ்சியத்தைப் பயன்படுத்திக் கொள்ளுகிறார்கள்.

மதுரையும், சென்னையும் மைசூர் வழியில் முன்னேற வேண்டுமென்பது நாட்டுப்பண்பாட்டில் ஆய்வாளரது பேரார்வம் (இந்நிறுவனத்தில் சென்ற கருத்தரங்கில்கூட இந்த யோசனையை நான் வெளியிட்டேன். உரியவர்கள் செவியில் எந்த அளவுக்கு அக்குரல் ஏறிற்று என்று தெரியவில்லை).

நாட்டார் கலை ஆராய்ச்சிக்கும், நாட்டார் கலை வளர்ச்சிக்கும் கலைக்காட்சிக் களஞ்சியம் (Folklore Museum) ஓர் இன்றியமையாத் தேவை. சமூக மானிடவியல் ஆய்வுக்கும் இது ஒரு தூண்டுகோல். நாட்டார் கலை பற்றியும் மானிடவியல் துறையில் பயிற்சியளிக்கிற உயர் கல்வி—ஆராய்ச்சி நிறுவனங்கள் இம் முயற்சியைத் துவங்கிவைக்க வேண்டும் என்று நான் எதிர்பார்க்கிறேன்.

நாட்டார் கலைப் பயிற்சிப் பள்ளிகள்

நமது கலைகள் அழிந்து போகாமல் இருக்க திருவையாறு அரசர் கல்லூரியில் மரபுவழிச் செம்மைக்கலைகள் கற்பிக்கப் படுவதுபோல, நாட்டுக்கலைப் பள்ளிகள் துவங்கப்படவேண்டும். இசைப்பயிற்சியளிக்கும் பள்ளிகளிலும் கல்லூரிகளிலும் இதனைத் துவக்கலாம்.

முதல் ஓராண்டு காலப் பயிற்சி அளிக்கலாம். மரபுக் கலைஞர்களையே ஆசிரியர்களாக நியமித்து, பகுதிநேரப் பயிற்சி துவக்கலாம். நாட்டுப் பண்பாட்டின் தன்மை பற்றிய கொள்கை அறிவு மாணவர்களுக்குப் பாடமாகப் போதிக்கவேண்டும் முதன்முதலில் சில துறைகளில் பயிற்சி அளிக்கலாம். வில்லுப் பாட்டு, துணைக்கருவிகள் வாசித்தல், தையாண்டியேளம், பாவைக்கூத்து, கதை கூறும் உத்திகள் முதலியவற்றில் சில மாதங்கள் பயிற்சியளிக்கலாம். ஏற்கெனவே கலைப்பயிற்சி அளிக்கும் நிறுவனங்களிலேயே இப்பயிற்சியையும் துவக்கலாம்.

செம்மைக் கலைகளுக்குத் தேவையான பயிற்சிக் காலம், நாட்டுக் கலைப் பயிற்சிக்குத் தேவை இல்லை.

நாட்டார் பண்பாட்டில், தமிழகத்தில் படித்தவர்களுக்கு ஏற்பட்டிருக்கும் புதியதோர் உணர்வு, ஆர்வம், செயலூக்கம் இவற்றைப் பயன்படுத்திக் கொண்டு, அரசாங்கமும், பல்கலைக் கழகங்களும், நாட்டுப் பண்பாட்டியல் வல்லுநர்களும் ஒன்று பட்டு, நீண்டநாள் புறக்கணிக்கப்பட்ட நாட்டார்கலை, நாட்டார் இலக்கியம் இவை அழிந்து போகாமல் பாதுகாக்கும் பணியில் ஈடுபடுவார்கள் என்று நம்புகிறேன்.

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FESTIVALS OF THE TAMILS

(*SOMALAY*)

The Tamils are festival-loving people and their calendar is full of festivals.

Temple-Festivals

The festivals can be classified under several heads. Of these, temple-festivals predominate and steal the show. They are not only religious occasions but also commercial landmarks. They are, too, a part of our cultural heritage, which exercises much influence on one and all.

After a period of disengagement, family quarrels cool off and the Parties meet at festivals which are designed to ensure individual happiness, social joy, domestic eclat and family re-union.

While projecting moving stories, legends of gods and saints before people's eyes and minds with appropriate rituals, music and other paraphernalia, religious festivals beckon man to the path of duty, discipline and devotion.

Festivals of Other Religions

Over 80% of the Tamils are Hindus and so the Hindu festivals play a great role. Jains, Muslims and Christians also have their celebrations and their shrines and festivals draw people from other States as well. Several Hindus also partici-

-pate in them without any rancour and without giving up their firm belief in Hinduism. This spirit of tolerance pervades Tamil life.

One feature of some of the festivals is worth mentioning. They are modelled on the Hindu festivals and they too have their cars or chariots.

Secular Festivals

Each festival has its own background and distinctive philosophy. Some of them are pastoral events reflecting the simple joys of peasant life.

Government -Sponsored Festivals

Events like Independence Day, Republic Day, Gandhi Jayanthi are celebrated under state patronge and these are National Holidays throughout India.

Colour and Pageantry

The festivals are full of colour and pageantry and they encourage arts and crafts. Shopping is an important engagement for the folk who attend the festivals.

Other Features

To the people in the villages, festivals are a big event and the major ones remembered for a life-time include the Makā-Makam of Kumpakōṇam and the Kumpapicekam ceremonies of the big and celebrated temples. When census-enumerators call on the villagers to ascertain their age, the answer comes by a reference to these events.

The festivals provide the necessary recreation to the agriculturists who have toiled long and hard and so, for the most part, they are celebrated in the off-season. A good number of villages in Tamil Nadu are Tēvattāṉam Villages. i.e., all the cultivable lands of a revenue village are the property of a particular temp'e. The local people enjoy the right of cultivation,

harvesting and melvāram in return for service they render to the said temple at festivals. The service in respect of lands in Malur Taluk of Maturai District is that hundreds of them should help to transport the deities from Aḻakarkōil to the Vaikai from the Aruḷmiku Mīṉāṭci temple to the Vaikai river-bed etc, and place themselves physically available until the festi--vals are over with the deities returning to their pre-festival chambers in the temples.

Festivals provide the necessary inspiration for artists and craftsmen to display their skill. In this category, we must make first mention of the men who work on bronze. Hindu deities have two images- the permanent one in stone and the portable one in bronze. The stone image is stationary within the temple-halls while the bronze is mobile (The mobility has now extended to smuggling out of India) and takes pride of place at festivals.

others who count in festivals are the wood - workers or expert carpenters who make the cars or chariots and help them move in the prescribed routes without difficulty.

Tīpāvali provides ample money for the weavers, cloth merchants and tailors, Navarāttiri for makers of toys and dolls, Viṉāyaka Caturtti for the makers of images in clay, Poṅkal for the potters and cultivators of sugarcane and turmeric.

Flowers

There is a large consumption of flowers at festivals. Flowers decorate the chariots and Vākaṉams, Garlands woven out of flowers adorn the deities. Temple-bulls too get thier share of garlands. Above all, flowers give fragrance to the women who throng at the festivals. The Tamils may be coun--ted among the most flower-conscious social groups in the world.

The cultivation of flowers in and around the temple-city of Maturai has developed into the horticultural industry and today, flowers of Maturai district go to far-off places by fast trains and aeroplanes.

Many Villages have their own flower festivals. On the appointed day, young girls collect whatever local flowers they can and carry it over their head in a small casket or basket. Hundreds of them march to nearby temples and off-load the baskets and pray.

In the last week of April every year the Annual Flower Show takes place in Ooty at the Government Botanical Gardens. Usually, about 5,000 varieties of flowers are on show.

Craftsmen

The makers of Vākanams (on which the images of Gods and Goddesses are seated) are among the numerous groups of people who get employment through festivals. There are endless varieties of Vākanams. The ones at Rāmēcuvaram are listed here: 1) Kailāsam 2) Kamalam 3) Amsam 4) Karutan 5) Nantikasvarar 6) Pūtam 7) Kamatenu 8) Kalpaka Virutcam 9) Kili 10) Cimkam 11) Ricapam for god and goddess 12) Horse for God and Goddess 13) Elephant for God and Goddess 14) Katakam for God and Goddess 15) Gold Plated Palanquin 16) Silver-plated Chariot.

Weavers

Choice silks are woven by weavers to robe the Gods and Goddesses at festivals. Temple Management as well as numerous devotees buy them for presentation to the deities at prescribed halts or when the chariot stops at their door-steps.

Yet others are the jewellers who make ornaments which are presented by the pious as thanks-giving to the Almighty.

Musicians

Musicians get a lot of support at festivals. In the Ancient days, there was no All India Radio, Television or Associations of Connoissieurs of music with paid-memberships to pay for and support the Musicians. It was left to the temples and other organisers of festivals. Natasvaram is indispensable and it must be played at all processions associated with temple-festivals,

divine weddings etc. The chorus singing of songs from Tēvāram, Tiruppukaḻ and Tivyappirapantiam is compulsory at these festivals. In the 10 or 12 days festival time-table, vocal and instrumental music, Parata Nattiya Dances, Kuṟavañcis and other dramas and Kata Kālatcapams have had their place from time immemorial.

Professional acrobats, jugglars and magicians move from one festival to another entertaining the people with their performance.

Town Planning

In the centuries before the discovery of the automobile, the temple-car was the big vehicle and roads were so formed as to allow its passage. Town-planners fitted in their plans to suit this as is evident in ancient cities like Maturai, Citamparam and Srirankam. While constructing houses, a raised platform (tiṇṇai) was provided adjoining the road in order to enable to have a glimpse of the deity seated in the tall chariot as it moved along in front of their houses.

Poor Feeding

Birthdays of spiritual leaders are generally celebrated with poor feeding. In Vaṭalur, poor feeding and Vaḷḷalār's birthday are synonymous. Ramaṇa Maharici's Jayanthi is celebrated likewise at his Ashram in Tiruvaṇṇāmalai.

In this connection, an event in the Ramakrishna Vidyalayam at Perianāyakkaṉ pāḷayam in Coimbatore District deserves mention. For more than 40 years, every year the Guru Makarāj Uṟcavam in honour of Saint Ramakrishna is celebrated with great reverence and attention. 20 to 30 thousand people attend it. The beauty of this unique festival is that all the arrangements in connection with the successful conduct of this great celebration are done by the students themselves. The teachers give the necessary guidance and personal attention and work with the students. Many learned scholars deliver thought-provoking lectures. There are Bhajans, Concerts and religious

discourses. An exhibition is got up. By erecting huge pandals, running milk bars and stalls, taking care of shoes, cycles, umbrellas and baggages of thousands of devotees, serving them Annatānam and by various other ways, the students get excellent training in team work, organisation and devoted service.

Health and Sanitation

Drinking water has to be provided at festivals for the huge gathering. In the case of festivals of 10 or 12 days duration, it is a real problem in years of water scarcity. Municipalities in the district pool their water lorries to provide water and sanitary facilities. Drinking water is treated suitably and wells disinfected with bleaching powders. Congregation of tens of thousands, sometimes hundreds of thousands of people, at festivals leads to outbreak of cholera and other infectious diseases. With improvement in Public Health activities, mass inoculation is done and pilgrims are advised to arm themselves with prescribed certificates.

Strain on Government Department

Major festivals are a great strain on almost every department of Goverment. The Railways have to run special trains and even booking counters near the temples. State Transport has to ply a large number of special buses. The Telephone Department has to make temporary phones available at convenient places to various Government Departments. The police make elaborate arrangement to (1) maintain law and order (2) prevent and detect crime, particularly (3) escort VIPs (4) provide bandobust for Radio and T. V. property, traffic etc. In the case of some festivals, Policemen from other linguistic areas are brought into help pilgrims who do not know Tamil. For festivals at Ramesvaram, the services of Hindi-knowing policemen are sought and police notices are printed in Tamil, English and Hindi, along with plans of the festival area. Loudspeakers are fixed everywhere to make announcements heard by one and all.

All India Radio provides running commentary on major festivals; this involves very long planning. The arrangement they make to post different commentators at vantage points (Within the temple and at the top of the 217 feet Rājakopuram at Tiruvaṇṇāmalai) and the steps ensured for their safety must be seen to be believed. Television too has its share, events are televised. In recent years, closed circuit Television has been arranged at some of the festivals. Films Division of the Goverments (State as well as Central) film the festivals for documentaries or news-reels. The H.R..& C.E. (Administration Department) has its hands full long before the festivals, invitations and posters, making purchases, appointing temporary staff and white-washing the temple-complex.

For the extra-ordinary festivals of MakaMakam at Kumpakōṇam in 1968, the Government formed bye-pass roads and ring roads at a cost of Rs. 7 lakhs to regulate traffic.

The District Collector convenes-before and during the major festivals-conference of all the District Officers from the various departments and links their activies to see to it that the festival is a grand success.

Being so closely associated with festivals, dur ing the last 20 years the Government have thought fit to utilise the festivals for giving publicity to their achievements. The Director of Information and public Relations, Govenment of Tamil Nadu and the Field publicity Directorate of the Ministry of Information and Broadcasting, Government of India organise exhibitions, seminars etc. at major festivals and distribute their literature. For this purpose they maintain a unit and have published a list of important Fairs and Festivals listed district-wise giving the dates, duration and estimate of attendance.

Drawbacks of Festivals

Certain evils have crept in in our way of celebrating the festivals and so the festivals have earned notoriety.

Any festival involves inviting friends and relatives for breakfast, lunch and dinner and all the lavish expenditure associated with such feasting. It also means purchase of new dress for the members of the family, cash grants to servants, contributions to temples in cash and kind etc. The head of the family has to send appropriate gifts to each married daughter. Among the educated youth, it is the fashion to exchange greeting cards and this is a costly hobby indeed. The festival budget of the family has to provide also for cost of bumper issues of journals, magazines etc. which go by the name of Dipāvaḷi Malar Poṅkal Malar etc.

Thus, festivals mean considerable expenditure with the result that today, Goverment is making festival advances (loans) to its servants. Economists are of the view that the importent reason for the continued poverty of the Tamils in the villages is the expenditure on festivals.

Many families have to maintain Taṇṇīr Pantals etc. at festivals following the tradition of the earlier generation. Actually, several sweet drinks, butter-milk, boiled bengal gram, some varities or pickles and betel leaves and nuts are offered to everyone and particularly to those who draw the chariot.

In some places, festivals lead to disputes and quarrels. In the villages, factious groups demand for their leaders the honour of receiving the first Vipūti (sacred ash) or Parivaṭṭam (Temple Honours) at the festival. In Vishnu Temples-particularly in Kāñcipuram, the fight is as to whether 'Teṇkalai Nāmam' or 'Vaṭakalai Nāmam' should be applied to the forehead of the temple elephant at the festival procession.

In some festivals and Kumpāpicekams, persons-educated and enlightened lawyers-claiming to be disciples of Kāñci Kāmakōṭi pīṭam and Sriṅkēri Ācārya respectively start a cold war on flimsy issues and sometimes take the matter to court to postpone the events.

Beliefs

Beliefs relating the festivals are many. It is sufficient if one of those is stated here. The commencing of a festival season is denoted by unfurling the flag in the temple flag-staff or in a public square. The festival is officially declared as concluded only when the flag is lowered. people do not move out of the village between the two events, for fear of being punished by the deity. Originally, this tradition must have been developed and belief unculcated to ensure adequate attendance for the festivals.

Tradition

If any person in the village dies during the festival period, funerel music will not be played in front of his house or when the body is carried to the cremation ground. Such a person is considered as having dead 'unsung, unwept, un-heard.'

Philosophy Behind The Festivals

Until Mahatma Gandhi dominated Indian Public Life, Harijans were denied entry into the temples. Perhaps, a way out had to be found. The saying goes that 'If Mohamed could not go to the Mountain, then Mountain must go to Mohamed'. Thus, the Gods and Goddesses themselves go out of their temple-abodes at festivals to appear before and bless the devotees who are prevented from entering temple-precincts because of (1) birth (2) old age or illness and (3) physical handicaps.

Movable Festivals and Fixed Festivals

Most of the festivals of the Tamils are movable festivals depending on the movement of the constellations or on particular Titi (......the day calculated after the New moon or Full Moon). The Taippoṅkal, Tamil New Years's Day and the Vēḷāṅkaṇṇi Festival (Sept.8) are fixed festivals.

The Nakūr Kantūri is based on the Arabic Calender of 300 days to a year. So this annual festival takes place once in about 10 months.

Festivals Celebrated Long Intervals

The Makā Makam at Kumpakoṇam comes off once in 12 years and is similar to the Kumpa Mela of Prayag (modern Allahabad). We have dealt with it separately.

The Makotayam-Artōtayam is a festival peculiar to Vetāraṇyam. It comes off once in about 30 to 40 years, depending on a combination of constellations.

Artotayam is celebrated in Vetāraṇyam when the sun is in Makara Rāci on a Sunday and is in conjuction with Amāvācais, Tiruvoṇa Constellation, and Viyatibāta yoka.

Makotayam is celebrated in Vetāraṇyam when the sun is in Makara Rāci (i.e. middle January to middle February), on a Monday when the Titi is Amāvacai.

Integration

The festivals draw people from far-off places to Tamil Nadu. The Āṭi Tiruk Kalyāṇam, the Rāmaliṅka Piratittai and the Makā Civarāttiri Festivals of Rāmecuram are attended by people from every part of India and from Sri Lanka and Nepal.

The festivals at Citamparam and Vetāraṇyam attract devotees from Sri Lanka.

Second, third and fourth generation Tamils from Malaysia, Burma, Fiji and Indonesia participate in the festivals of Maturai, Paḻaṇi, Camayapuram, Citamparam and Tiruvaṇṇāmalai temples.

The people of Kerala make it a point to go to the festivals of the temples at Paḻaṇi, Tiruccentūr, Ceṅkottai and of various temples in Kaṇyākumari District. Likewise, Andhras come in large numbers to the festivals at Kāñcipuram and Tiruttaṇi.

Vēḷāṅkaṇṇi draws huge crowds which come from Goa, Kerala and Malaysia. So does the Nākūr Kantūri.

Tamil Festivals Abroad

Many of the festivals of the Tamils - particularly the ones associated with Subramanya or Murukan - are celebrated in Malaysia, Fiji, Mauritius, Burma etc. The following extract from a book called Penang calling will be of interest.

"The annual Thai Pusam Festivals in the Chettiar Temple at Penang attracts thousands of Hindus and sight-seers of all religious and nationalities... The Kavadi, an ornamental piece of semi-circular bent word decorated with pictures of Gods, which some of them carry in fulfillment of vows, with stewers struck on body, check or tongues present a picture of orienta belief in voluntary mortification of the flesh.

One feature of Thai Pusam in Penang is that the Chinese break 2 to 3 thousand coconuts during the 5.4 K.m. long procession of Lord Subramanya. They arrange them properly and display them artistically at the pavement.

The extremely poor among the Chinese collect the pieces of broken coconuts for consumption. The police and Municipal staff clean the place within a few minutes, remove each and every but of the broken shell and absorb the coconut water with dust cloth.

The participation of the Chinese in Kavadi dancer and thei identification with the festival is so complete that one can mistake them for Tamil -speaking Hindus of Indian Nationality.

Elaborate arrangements are made by various organs of Government for the success of the festival. The Electricity Department goes all out to help illuminate the chariot. All traffic is diverted. Banks close for the day."

Let us now deal with some of the festivals, in detail.

I. National Festivals

1. Republic Day

The Republic Day is the greatest National Festival of India, observed throughout the country on the 26th January, to mark the inauguration of the Republic of India on this day in

1950. The most spectacular celebrations are held in the nation's capital at New Delhi with a magnificent parade of the Armed Forces, an impressive cultural pageant and colourful folk dance festivals. The president of India takes the salute.

In Madras, the city done a festive look with the Public buildings splendidly illuminated. The celebrations commence early in the morning at the Marina and the Governor of Tamil-Nadu unfurls the National Flag amidst singing of the National Anthem. This is followed by ceremonial march past by the Armed Forces, Ex-Servicemen, the police, Railway Protection Force, N.C.C., Home Guards etc.

Entertainment by cultural troupes and folk dancers follows. These consist of the music of the Nātacuram pipe, the Karakam Dance, the group dance of Kummi, the Tañcāvūr Dummy Horse Show performed on stilts by a couple playing the role of a King and Queen, the Kāvaṭi Dance, Puliāṭṭam and kōlāṭṭam and the Urumi Mēḷam (Growling drum) in decorated vehicles with thousands lining the entire stretch of the beach. In short, the life and culture of Tamil Nadu can be recaptured, in less than an hour.

2. Independence Day

Freedom came to India (from Britain) on the midnight of August 14-15, 1947.

Independence Day marks the anniversary of this event and is celebrated with all solemnity in Tamil Nadu, as in every other part of the country.

Independence Day is a Public Holiday in India and on this day, the National renews its solemn pledge to maintain its natinoal integrity, to safeguard its freedom and to defend it with all its might when the occasion demands it. Homage is paid to all those who gave up their lives in the course of the country's long and arduous struggle for freedom, under the leadership of Mahatma Gandhi, the Father of the Nation.

The National Flag-with red, white and green colours and Asoka's Wheel at the centre is hoisted at all important buildings and public offices. In Madras City there is a ceremonial function and this important event takes place at the eastern ramparts of Fort St. George. The location has a double significance. First, this is the tallest flagstaff in India. Secondly it was here that the foundation of the British Empire was laid in 1639. The flag is hoisted by the State Chief Minister.

Impressive parades are held by students with in school premises. At the end of the parade, these future citizens of India take pledges of service to the country.

3) Gandhi Jayanthi

October 2 is the date on which the Father of the Nation, Mahatma Gandhi, was born (in 1869). On this day, his teachngs are re-collected and homage paid to his services.

Statues of Gandhiji are garlanded, procession taken out with placards depicting his messages, charka spinning competitions conducted, sale of hand-spun and hand-woven cloth (Khadi) boosed, etc. The poor and the Harijans are given free meals. In many centres, there is inter communal dining.

In public meetings, the people are educated about his constructive programme, village uplift, basic education, swadeshi movement, self-reliance, non-violence etc.

II - A Jain Festival

The Jains observe many festivals, the most important is Tīpāvaḷi-Tīpāvaḷi with a difference.

To them it is New Year's Day, the Makāvīra Era being calculated from the day of Makāvira, the twenty fourth spiritual head of Jainism, attained par-nirvāṇa (salvation) that day in B. C. 527.

Legend has it that Makāvīra gave religious discourses for six days to an assembly of all faiths and including ruling

monarchs of several Countries; early next morning - the 14th day of the dark half the of Kārtikai month he attained salvation. The assembled royalty commanded that this diminishing of the great light of knowledge be compensated by beautiful and vast illumination of lights.

On Tīpāvaḷi day, Jains worship in their shrines, hold special poojas at home recitings totras (hymns), open new books of account in their business offices and devote the rest of the day to feasting and illumination and providing wonderful fun for children. Tīpāvaḷi Nōṉpu (Fasting for three days after Tīpāvaḷi, is strictly adhered to.

Jain shrines in Sowcarpet (Madras) and the monastery at Mēl-cittāmūr (South Arcot) are lavishty illuminated.

III - Christian Festivals

1) The Vēḷāṅkaṇṇi Festival

Vēḷāṅkaṇṇi, on the shore of the Bay of Bengal, on arid and sandy village near Nākappaṭṭiṉam, is the seat of the Roman Catholic Shrine Basilica of our Lady of Health. To this centre of pilgrimage, LOURDES OF INDIA, come people of all faiths, for the blessings of the Virgin Mary.

According to age-long tradition, a Lady of peerless beauty, holding a lovely child appeared to a shepherd lad, asked milk for her child and disappeared, with the speed of lightning. As instructed, he ran to a gentleman who came forward to build a chapel. Many striking cures took place and she was sought by helpless sailors on 8th September. The village guided the struded seamen to the chapel.

To conclude on this day, the feast of Nativity (Birthday of our Lady a ten-day festival takes place every year and vast crowds - from all over India and abroad, coming by special buses and special trians- transform Vēḷāṅkaṇṇi in to a crowded city. Many priests are engaged in hearing confessions in Englihs and other languages, solemn High Mass is held daily with sermons in English

Throughout the year, the faithful throng Vēḷāṅkaṇṇi to pray and make votive offerings.

Christmas in Tamil Nadu

In Madras and many other places in Tamil Nadu Christians live in large numbers and so Christmas is a gay affair.

Christmas and New Year cards are exchanged on a very lavish scale. In Madras, Ooty and Pondicherry, Christmas dinners and dances are held in the leading hotels and clubs.

Churches are decorated and special services held. St. George's Cathedral near the U.S. Consulate in Madras, St. Mary's Church in Fort St. George, St. Thomas Cathedral in San Thome the Armenian Church in Armenian Street, Our Lady of Vēḷāṅkaṇṇi Church in Besant Nagar(all of these in Madras City) and the churches in Putuccēry, Taraṅkampāṭi, vēḷāṅkaṇṇi, Tiruccirāppaḷḷi, Tūttukkuṭi, Pāḷayamkōṭṭai, Vaṭakankuḷam, Nākarcoil, Kōdaikkāṉal, Kūṉūr, Kottakiri and Utakamaṇṭalam are noted for their special celebrations.

IV - Muslim Festivals

About 7% at the people of Tamil Nadu are Muslims by religion. The important mosques are the Big Mosque at Tiru-vallikkēṇi, the Mosques at Āṟkāṭu, Vellūr, Tiruppattūr (N.A) Vāṇiyampāṭi (N.A), the mosque opposite to Medical College at Tañcāvūr, the Durgahs at Tivaṭi, Nākūr etc. Muslims and non-muslim co-exist peacefully. At the conclusion of some Muslim festivals, inter-communal feasting is held in many places.

The Nākūr Kantūri

The 14-day Kantūri festival, anniversary of a great Muslim Saint is attended by thousands of devout of all faiths from far and near to pray at his tomb and make offerings in cash and kind. The Saint, Hazrath Sayed Shahul Hameed Quadir Oli

Ganjasavey Āṇṭavar, son of the 21st lineal descendent of the prophet of Islam came here from Uttar Pradesh four hundred years ago. In the Middle East and India he had performed several miracles and as desired by the local ruler, he stayed here.

The festival commences on the first day of the Muslim month of Jamathulakhir with elaborate fireworks. A symbol of a boat is carried to remember the saving of a stranded ship by the Saint. On the ninth day, sandal paste is distributed to the devotees.

Nākūr Kantūri connotes peaceful co-existance of religions.

Music Festival - Madras and Thiruvaiyaru

Madras is a City of music and dance, reputed for classical Carnatic ragas and tonal patterns and the highly sophisticated and intricate Parata Naṭṭiyam. Instruments of South India include Mirutaṅkam (drum) in which the artist displays virtuosity in sole passages, the seven stringed Viṇai with pleasing sounds and Kaṭam, the humble mud-pot on which the player drums resonantly climaxing his performance by tossing his pot in the air and catching itwithout missing single beat.

Christmas Week is the music season in Madras when a varied programme is available in several halls. But, almost daily, one Sabha (association of persons interested in the performing arts) or other organises a concert. Music Academy and Tamil Isai caṅkam have air-conditioned halls; the latter houses a Gallary of Musical Instruments. Kalakshetra teaches dance heritage orally with movement of hands.

Tiruvaiyāru on the Kāviri, near Tañcāvūr-repository of Cultural traditions, manufacturing centre of musical instruments and home of musicologists and dance-masters has a shrine for Saint-Composer Tiyākarācar (1767-1847) At the week-long Arātaṇai in late January, top-ranking musicians pay homage, singing his kritis. This a uniquer event in that musicans, great

and small, come here from over long distances at their own expense, to sing in the "presence" of the great musician. Visitors from abroad are able to perceive here clearly the essentially devotinal nature of South Indian Music.

V – General Festivals

Poṅkal

Poṅkal, the gayest festival of Tamil Nadu, comes off around mid- January on the day of the Sun begins the Uttarayanam or its northern course. It marks the culmination of the harvest season; the produce is brought home and joy overflows everywhere and everybody is in enthusiastic mood particularly in the villages.

Poṅkal is somewhat similar to the U. S. Thanksgiving Festival in November. In Tamil Nadu, people thank Nature for bountious and timely rain, the Cattle for their role in agricultural operations and all persons who assisted harvest and allied work.

Poṅkal is a four-day event starting with pōki on poṅkal-eve. Poṅkal proper is followed by Māṭṭup poṅkal and Kāṇum poṅkal.

Pōki bids farewell to the toil in the fields, gives the go-by to old cooking utensils and helps keep everything spick and span after a white-washing of the house.

On Poṅkal day, after worship of the Sun newly harvested rice is boiled in fresh pots. Rice is cooked with milk and sugarcane; the boiling over gives the name 'Poṅkal' to the food as well as to the festival. Camphor is lighted and the Gods are invoked to bless the family for a run of good luck until the next harvest.

On Māṭṭuppoṅkal day, the cattle are gaily decorated with flowers and new clothes, sumptuously fed and prayers offered to let the cattle flourish and multiply. Jallikkaṭṭu or Mañcu-

virattu is held in the afternoon. In this bull-race, valiant youth embrace the bull in an attempt to master it; the bulls; the bulls try to evade them. Cattle breeders buy unconquered bulls and maintain large and extensive stable of bullocks and trainers.

On Kāṇum Poṅkal, servant receive customary presents.

As part of Poṅkal celebrations, literary and cultural festivals are organised on a lavish scale. Celebration of the birthday of Tiruvaḷḷuvar, author of the didactic work Kuraḷ, synchronises with Poṅkal.

New Year's Day

The Tamil New Year's day comes off in mid-April.

People get up very early on this day and everything is kept clean. Special Kōlams are drawn in front of the house and in the Central Courtyard.

Early bath, traditional visit to and worship at the village temple and sumptuous food are the routine. People take care not to offend or quarrel with anyone even indirectly on this day, for fear that the events of the day will repeat throughout the year. The prayers are for a run of good luck throughout the year. Those who can afford the money, buy new dress and wear it on this day. The others wear clean dress for the Tamils believe in the dictum.

Kūḻ āṉālum kuḷittuk kuṭi
Kantai āṉālum kacakkikkaṭṭu

(Even if you can go in only for cheap ragi drink instead of sqare meal, consume it after a bath; if a new apparel is not within your means, it does not matter as long as your dress is spotless, neat and well-laundered.)

From the Almanac or Pañcāṅkam, the village astrologer reads out at the temple or at the public square the foercast for

the year-quantity and period of rainfall, prospects and prices for crops, stability of the Government etc.

Businessmen and shop-keepers open new books of account on this day.

VI. Festivals Of The Hindus

Cittirai Festival, Maturai

Every day is a festival day at Maturai; but the Cittirai Festival is the most important for Maturai and its hinterland.

This 10-day festival in Cittirai (April-May) culminates with the anniversary of the mythical wedding of Mīṉāṭci, Maturai's presiding deity. Legend has it that Goddess Mīṉāṭci, incarnation of Pārvati, was born of Pāṇṭiya parantage with three breasts. True to her divinity and royal inheritance, she succeeded to the throne and excelled as a warrior queen. When Lord Siva, popularly known as Cokkaṉātar in Maturai met her, her third breast disappeared and she laid down her arms knowing that she had met her husband.

On the eighth day, Goddess Mīṉāṭci is crowned with a rare and precious crown. Tirumalai Nāyak used to get his sceptre from the deity, keep it in his throne and take it back to the temple with royal pomp and splendour the next day.

To participate in the symbolic solemnisation of this marriage, the entire district takes a holiday. The deities are mounted on resplendent chariots, taken out in Colourful procession bedecked with garlands, jewels and temple umbrella of giant size through Maturai's square streets to Vaikai river-bed and brought back to the accompaniment of devotional music.

Otherwise, it is not much different from Hindu marriages. A major ritual is the customary handing over of the bride to the groom by her father or brother. Here, the responsibility rested on Aḻakar who has his headquarters in the Aḻakarkōyil temple 20 Kms. away. But he was not punctual in

attending the marriage. The marriage took place on time, ignoring Aḻakar. Later, Aḻakar, arrived in all his glory and paraphernelia and retinue only to discover to his disappointment that 'it was all over'.

The season is noted for its fresh flowers and all the women present adorn their hair-do with Jasmine flowers for which the countryside of Maturai is deservedly famous.

Picture and wooden replicas depicting Vishnu giving away the bride and Brahma performing the marriage rituals are bought on this day.

The festival ends up with a large cattle-fair lasting several weeks.

Karuṭa Ursavam

At Ciṉṉa Kāñcipuram, the karuṭa Festival of the Varatarājar Temple is a grand sight. Generations of devotees have made it a point not to miss even a single Karuṭa Uṟsavam.

On Vaikāci Vicākam day, which is the birthday of Saint Nammāḻvār, the Lord visits the Nammāḻvār shrine and blesses him.

Other important festivals for Vaishnavites are Jyestal Apicekam at Srirañkam, Float Festival at Rājakōpālacāmi Temple, Maṉṉārkuṭi. Paṭi Uṟcavam at Aḻakarkoyil etc.

Rāmaliṅka Piratiṭṭai

Rāmecuram is a Siva shrine founded by Rāmaṉ. In the month of Āṉi (June-July) this temple celebrates a festival to mark Lord Rāmaṉ's installation of the Siva Liṅkam. This is a three-day festival starting with the killing of Rāvaṇaṉ, the coronation of Vipiṭaṇaṉ on the second day and the installation of Siva Liṅkam on the final day. The first event takes place at Tiṭṭakkuṭi, the second at Kōtaṇṭa Rāmacāmi Temple and the third in Rāmecuram Temple. At the end of the festival, Siva and Vaishnava deities are taken in a procession.

Āṭi-Kārttikai, Tiruttaṇi

The small town of Tiruttaṇi, 86 k.m. from Madras is the northwest pilgrim Centre of Tamil Nadu and is on the Andhra border. It is on the rail route to Bombay, its picturesque hill-temple-one of the six renowned abodes of Muruka or Subramanya-is a sea of humanity on Kārttikai day during the Tamil month of Āṭi (July-August).

Most prominent at this exciting festival is the Kāvaṭi, an arch-like pole with baskets at both ends. Carrying a Kāvaṭi is part of Subramanya worship and this day is particularly chosen to fulfil vows made throughout the year to Subramaṇya of Tiruttaṇi. Dressed in yellow Costume and decorated with garlands, the pilgrim carries in the Kāvaṭi milk, rose-water or flowers, places the semi-circular wooden structure on his/her shoulder dancing the way through the streets and up the 366 steps of the hill under the spell of hypnotic music and the nspiring kāvaṭic-cintu songs. Over come by emotion, they react by shifting the kāvaṭi over their head unaided by hand.

Appreciating the privations undergone by the devotees, the pirit of the deity is believed to enter some devotees who, in a state of delirium, forecast coming events.

The float festival also takes place along with Āṭi karttikai the scene of the float is the Caravaṇap Poykai, at the fort of the hill.

The bearers of Kāvaṭi at Tiruttaṇi come not only from; Tamil Nadu but also in large numbers from the neighhouring states of Andhra Pardesh and Karnataka.

Krishna Jayanthi

This is a festival of prayers and chorus singing (Bhajanai) in Vishnu temples to mark the birth of Vishnu as Krishna. It is also called Sri Jayanthi or Gokula Ashtamior Janma Ashtami. The philosophy behind the festival is that Lord Krishna, the eighth incarnation of Vishnu, is not a long forgotten figure of a distant past, but a living presence.

The event comes off in August-September every year.

The flute, a wind instrument, is said to be Krishna's favourite and is played on this day.

The tenth day is a day of special rejoicing. A potful of butter-milk covered with yellow cloth is tied to a specially erected pots. With a pulley, the pot is pulled up and down by a person, standing outside. Lads are given a stick with which to break the pot. As they try to hit it, it is maneuvered to be out of their reach. The watching crowd splashes coloured water on the competitors, who are dressed like Krishna of the legend The winner jumps very high or waits for a chance.

Boys born on Krishna Jayanthi day are named Krishṇaṉ, Krishṇappaṉ, Krishṇamūrti, Bālakrishṇaṉ, Muraḷikrishṇaṉ, Kokulakrishṇaṉ, Rātākrishṇaṉ, Rāmakrishṇaṉ, Kaṇṇaṉ etc. Girls are christened as Krishṇavēṇi, Krishṇammāḷ etc.

At night, prayers are held in Krishna temples; hymns are sung; scenes from Krishna's early life are enacted.

Festival Of The Kāviri

Patiṉeṭṭām Perukku or the Flood of the Eighteenth is a water festival which occurs on the 18th of the Tamil month of Āṭi (first week of August) and is celebrated by people living in the Kaviri delta. Almost invariably, the Kāviri will be in full floods on that day, overflowing its banks and submerging all the flights of steps at the innumerable bathing ghats all along the course of the river in Tirucirāpaḷḷi, Srirankam and other places. This is the time when waters are needed for Commencing agricultural operation for the main crop in the delta.

On the eve of the approaching festival, hawkers display for sale Capparams i.e. miniature temple chariots on tiny wooden wheels, with tapering towers artistically decorated with glittering paper and cut flowers, with a niche in the centre for mounting pictures of the deities. On the morning of the festi-

val, these are dragged along the streets by children. In the evening, they are dragged again after putting lighted candles in the niches of the capparams.

Worship takes many forms on this day. Small coins, bangles, black beads etc, are thrown as offerings to the River Goddess and after offering chewing betel leaves, women and children return home. Some married couples deposit into the river the garlands they had worn during their marriage and which they have preserved for disposal in this manner.

After a bath in the Kāviri, the devout make image out to of clay, apply Kum Kum, saffron, and sandal paste to the image and offer it incense (Gum benzion). Then they drop it into the river with flowers and milk; to mark the occasion, they prepare pāyacam at home. In the evening, attired in their Sunday best, women and children go out to the river front with variegated rice-foods (Cittiārannams) and after offering it to the river, make a picnic of it, eat the prepared food and return home.

Outside the Kāviri delta, the people celebrate the day at any nearby river-front or in a public bathing place or temple-tank. In areas of late rainfall, the agriculturists plough the land on this day with a prayer for rain.

The philosophy behind this festival is that the first fresh waters come in the river giving the people the hope of a bountiful harvest. So they offer it a hearty welcome.

In Tamil history, literature, myth and tradition, the Kāviri is the most sacred river and is a symbol of Indian culture and civilization. To them the Kāviri is as good as the Ganges.

Āvani Mulam Festival

Maturai and festivals go together. The highlights of Septemper is Puṭṭuttiruviḷā or the festival of the Sweet Rice powder on Āvaṇi Mulam day.

The legend, in brief, is this:

Saint Māṇikkavācakar, Prime Minister of the Pāṇṭiyas was sent to purchase horses for the Royal stables. He was such an ardent devotee of Siva that piety got the better of duty in him and he spent all the money in building a temple at Āvuṭaiyār-koyil (in Putukkōṭṭai District). He was charged for misappropriation of public funds. The next morning, a troop of horses finely caparisoned and commanded by a general, appeared at the palace gates and announced their arrival as at the instance of the Prime Minister, much to the amazement of the Prime Minister himself! It was later found out that really the stud of horses were but wild jackals. The king took Māṇikkavācakar to task and accused him of vile trickery. This ill-treatment of a pious devotee provoked the wrath of Siva who sent a fierce flood down the Vaikai. The city itself was in danger of being swept by the wild torrent. The king ordered conscription to raise the embankment and stop the breach.

A pious, old woman, a confectioner (hawker of a delectable eatable called Puṭṭu or sweet powdered rice-food) by profession could find none to do her allotted share of work as per Royal command. Lord Siva himself appeared as a labourer for the nonce and bargained with her to carry out her wish in exchange for a handful of Puṭṭu that she had baked without doing any work. he loitered about and retired to the shade of a tree for siesta. The king came round to inspect the progress of the work and was angry at the negligence of the old woman, who in turn pointed to the labourer. The king took his whip and laid it sharply on the back of the slumbering labourer, who woke up and with but a shovel of mud thrown against the rushing torrent miraculously stopped its current and disappeared in a moment to the amazement of one and all. The king could see that it was the work of God Himself and he implored Him for forgiveness.

From this incident, the festival derives its name of 'The Festival of Puṭṭu' and the festival is as old as the days of the Pāṇṭiyas.

The scene is re-enacted in Maturai every year on this day and hawkers sell puṭṭu to festive crowds.

Viṉāyaka Caturtti

Viṉāyaka Caturtti is a colourful festival of the Hindus, observed with great eclat. on the fourth day of the bright half of August-September. Viṉāyaka or Ganesh, son of Lord Siva, is the elephant-headed God of wisdom and prosperity, who can help conquer all obstacles, difficulties impediments and delays. He holds total sway over everyone and everything. In all rituals, he is given top preference. At the commencement of any endeavour, his blessings are sought. In the temples he is the first deity to be worshipped. On Viṉāyaka Caturtti Day, Viṉāyakar Akaval and other hymns are sung. The pious observe a day's fast, known as 'Caturtti Viratam'. A clay image is worshipped at home and taken out in procession for immersion in any water-spread or in the well.

Legend and symbolism associated with this pot-bellyed God (who is considered a bachelor in Tamil Nadu) is fascinating reading to children during the celebrations. Special anointings are made to this deity and artistic canopies put up in front of his temples for holding lectures and music programmes. His favourite foods are prepared and distributed.

Navarāttri

The most artistic of festivals is celebrated as Rām Līlā in North India, Durga puja in Bengal and Dussehra in Karnataka. In Tamil Nadu it is called Navarāttri or the Festival of Nine Nights. It comes off in September-October during the Tamil month of Puraṭṭāci.

Navarāttri is celebrated with great eclat even today in such of the temples as have had links with Vijayanakar dynasty (eg. Mīṉāṭci Temple, Maturai) and in such of the former Zamindaris as had political links with Vijayanakar's Chieftains in Tamil Nadu (eg Rāmanātapuram and Sivakaṅkai). Dolls and

other trinkets and images of Gods and Goddesses are decorated with captivating dress and bedecked with fragrant flowers and costly jewels and arranged in tiers by young girls or artistes with a critical eye for detail. On each evening, it is a veritable fairy-land and a myth or legend is brought back to life with great care and attention, in the 'Kolu'. Group singing is practised Discourses, Symposia, seminars, music and dance programmes are held.

On the last day the deity is taken out in procession to shoot arrows in different directions to destroy demons. Lads try to get hold of the arrows.

The first three evenings are in honour of Durga; in the second three evenings, homage is paid to Lakshmi and the last three evenings are reserved for worshipping Saraswathi, culminating in Vijayatasami on the tenth day. It is on this day that the children are initiated in the three R's and put school for the first time. Thus Navarāttri is a season to pay encomiums to heroes and to producers of wealth and give artistes and craftsman an opportunity to display thier talents. Teachers are honoured with presents and entire schools, in rural areas, move to the homes of the newly admitted boy/girl to orient him/her with school-life.

The social significance of Navarāttri is manifest in the all-round joy and spirit of togetherness of the people, of family re-union. During the festival, quarrels are patched up; cultural life receives some sort of a revival.

To students of history, I may recall that Tirumalai Nāyak, ruler of Maturai, decorated himself in royal style each evening during the nine days of Navarāttri and sat in the Ratina Simhasanam (Throne-seat of gems) at his corka vilās Palace (now known as Tirumalai Nāyak Makāl).

Tipāvaḷi

Tipāvaḷi in October-November is a popular festival. It is an occasion of great excitment and rejoicing. The legend behind

it ascribes the celebration to the destruction of a demon. Thus Tīpāvaḷi symbolises the triumph of good over evil, haralding peace, contentment and fulfilment.

Tīpāvaḷi literally means 'festival of lights or lamps'. There is an infinite variety of lamps in different shapes and sizes. Indian civilisation has been built round the adoration of the sun-fire and lamp. Therefore Tīpam is indispensable in temple rituals and at Tīpāvaḷi.

With a wide assortment of tasty food oil massage and bath and new apparel for everyone in the family, merry-making is at its peak. It is the occasion of a happy home-coming of near and dear ones. Fire-works and crackers are used in huge quantities to produce sounds that deafen our ears and it is great fun for the young. Thus Tīpāvaḷi provides employment to thousands of persons in the Sivakasi Fireworks Units and to the craftsmen weaving the exquisite sarees in Kāñcipuram and elsewhere.

Oilmongers, cloth-merchants, sugar merchants etc. have a brisk business in the Tīpāvaḷi season. The festival helps textile mills and handloom weavers to dispose of their accumulated stocks of cloth.

Tīpāvaḷi has now become a festival of the affluent, adding to the wages of the poormen who imitates the elite.

As the festival takes place at a period when agricultural operations are in full swing, the agriculturist has to find money for paying wages to labourers in the field and for purchase of fertilizers, pesticides and inputs. So the agriculturists, by and large, try to skip off Tīpāvaḷi.

Kanta Sashṭi

Kanta Sashṭi is celebrated in all the temples for Muruka. In the Paṭai Vīṭus, it is a grand affair.

Sashṭi or sixth day of the full moon and sixth day of the new moon are favourite days for Lord Muruka. Devotees of

Muruka observe partial or full fast on each Sashti day and throughout the kanta Sashti period.

The Sashti falling in on the waxing moon period in the month of Aippaci (October-November) is the day on which Muruka is believed to have killed a super-demon called Cūrapatuman. This is commemorated in the six-day festival of Kanta Sashti as a symbol of perpetual destruction of Evil by God.

Each of these six days is, by custom, set apart to recite the glory of Muruka from one of the six scriptures in His praise-Tirumurukārruppaṭai, Kantar Kalivenpa, Kantar Anupūti, Kantar Alaṅkāram, Kanta Sashti Kavacam and Kanta Purāṇam. Giant-sized images of four Asuras are moved on uplifted chariots and these encountered and destroyed by the Lord.

At Palani, for this festival and for this only, the Utsavar deity of Cinnakumarar comes down from the hill-temple, kills the Asuras at four direction-Corners while on a festive procession round the hill and triumphantly returns to His abode in the hill. This is on the sixth day. All the other events of the festival take place in the hill-temple. On the seventh day, Muruka marries Vaḷḷi. This divine marriage is celebrated both in the hill temple and in the Periya Nāyaki Temple.

Kārttikai Tīpam

This is a festival for Fire, one of the five elements. This festival is said to be the oldest festival of the Tamils and is mentioned in Kār Nārpatu, Kaḷavaḻi Nārpatu etc.

Though it is celebrated in all villages and towns, the pride of place belongs to Tiruvaṇṇāmalai where it is a 10 day festival celebrated for 16 days. It starts with Turkāmpaḷ Festival at the Turkai temple and ends up with a festival for Caṇṭikesvarar.

It is full-moon day in Kārttikai (November -December). The location is 2,700 ft. high Aruṇachala or the Hill of the

Holy Beacon at Tiruvaṇṇāmalai 200 km south-west of Madras. As the sunsets, an huge fire blazes out on the top of the mountain, its flame being fed with vast quantities of melted butter (ghee) and camphor. It burns for many days and can be seen for many miles around. Whoever sees it, worships it.

At night on Kārttikai Day, massive wooden cars carry richly jewelled images of Gods mounted on silver vehicles. To Tamils, this hill is the symbol of spirit Incarnate in Matter, the spiritual centre of the world and the large Siva Temple at its feet is a sacred place of pilgrimage-being dedicated to one of the five elements-Fire.

Any visitor will be struck and impressed by the temporalities attached to the temple. Saints sages and seers like Aruṇakirinātar and Ramaṇa Maharishi have been associated with Tiruvaṇṇāmalai.

All Hindus celebrated the day by adorning their homes with rows of earthen lamps. Villagers set bonfires in public squares and enjoy the huge conflagration.

Devotees offer quantities of ghee (melted butter) to the Tiruvaṇṇāmalai Temple for Makā Tīpam.

Mārkaḻi-The Festival of Tiruppāvai And Tiruvempāvai

The sounds and sights that fill the dew-soaked dawn of every day in the month of Markaḻi (mid-December to mid-January) provide a link with the past. The temples that are alive and alit even before the birds are awake, the dutiful house wife who decorates the house with Kōlams and pumpkin flowers and lights the brass-lamp before the images in the chapel-room at home, the children who devoutly repeat the lilting verses of Saint Āṇṭāḷ's Tiruppāvai and Saint Māṇikkavācakar's Tiruvempāvai- representing the Vaishnava and Saiva faiths respectively and the elderly persons who go round the streets in groups singing hymns to the time beat of cymbals and mirudangam-these remind man of his duty to God and his fellow-men.

Markaḷi and kōlam go together. Kolam is an auspicious symbol and the young girls, freshly bathed, go about the rituals of decorating her threshold with traditional rice flour motifs before sun-rise. Only on these thirty days, flowers are placed on the Kōlam, usually pumpkin flowers of red or white colour. Depending on the availability of the flower one or five flowers are placed, each over a handful of cowdung.

There are different artistic and geometerical patterns for the days of the week and to propitiate certain deities. This art is believed to appeal to man and God alike.

Ārudra Darshan

Tiruvātirai or Arudra Darshan festival on the full-moon day of Markaḷi is sacred to Lord Naṭarāja, the dancing Siva; streams of devotees flow to Citamparam to attend this festival at the temple of Temples for the Tamil Saivites. Lord Siva is believed to have revealed Himself to Saint Māṇikkavācakar on this day on the completion of his recital of Tiruvempāvai.

In Pērūr or Melaic citamparam, Lord Siva is believed to have given darshan to Kamatēṉu (the divine cow of plenty) on this day. In the small hours of the morning, oil, milk, honey, coconut water and curd are poured over the image of Siva and the ceremony continues till day-break when the Lord appears in front of the cow.

Vaikuṇṭa Ekātaci

In the month of Mārkaḷi (December-January) a 20-day festival begining with the bright footnight takes place at Sriraṅkam, the temple of temples for Tamil Vaishnavites. Huge crowds attend the Mōkiṇi Avataram or Nācciyār Kolam on the tenth day and the Ekātaci on the eleventh day. 4,000 stanzas sung by the Āḻvārs are recited in this festival. On the fifteenth day, the encounter of the Lord with Tirumaṅkai Āḻvar takes place and the Tiruvāyṁoli festival which that Āḻvar inaugurated is concluded on the twentieth day. On the

eleventh day and every day thereafter, Lord Raṅkanāta comes through the Paramapata Vācal or Gateway to Heaven to receive offerings of several edibles and bless the Saints and returns to the sanctum sanctorum in a ceremonial procession.

On the day previous to the Vaikuṇṭa Ēkātaci Lord Raṅkanāta's image is adorned with Mokini Alaṅkāram to bring home to the faithful the point that the world is uncertain like the changing of the Alaṅkāram and everyone must worship God for the removal of birth and death through the Paramapata Vācal which is kept open only for the next 10 days so that the devotees can get salvation by passing throught it.

Float Festival

The float festival at Maturai celebrates the birthday of Tirumalai Nāyak of the 17th Century who was one of the great rulers of this famous temple-town and the builder of the Makāl named after him, the Putumaṇṭapam etc. The event takes place on Tai Pūcam or full-moon day in January-February. Deities from the Mīṉāṭci Temple clothed in silk and decked with jewels and flowers reach the five k.m. distance to the large tank known as Māriammaṉ Teppakkuḷam, at the eastern end of the City, in a grand procession. They are then placed ceremonially in a gaity decora ted float illuminated by hundreds of lamps and taken to the shrine in the centre of the tank, with the chanting of hymns and other sounds of temple music.

Special festivals are held linking up in the rivers the Gods of several temples; one such is the Saptha Sthana festival of Tiruvalyāṛu where deities of seven nearby areas assemble. There is a similar festival, on a smallar scale, at Kaṭalūr on the Keṭilam.

Makā Sivarāttiri

Makā Sivarāttiri means 'The Great Night of Siva.' Tradition has it that on this day, Lord Siva consumed the deadly poison which emanated when the ocean of milk was churned by the Devas and Asuras and this saved the Universe on the new moon night in February-March or Māci.

It is celebrated at all important temples for Siva; but the pride of place goes to Vāranāci, Rāmesvaram and other Jyothi Linga shrines. There is special illumination on this day.

In Rāmesvaram, it is a 12-day festival picking up momentum from the ninth day onwards when the important vākanas are taken out.

The pilgrims North in India from bring the waters of the Ganges for this festival in special containers (Called Amrit) and this is a rare sight indeed.

The Makā Sivarāttiri proper comes off on Amāvāsai day-on the 10th day of the festival-and throughout the night there are four different anointations (milk, curd, butter, honey) every three hours. People keep awake all the while till the last Apisēkam is over at dawn. The 1,008 conches kept in the temple are used for Makā Sivarāttiri Apisēkams.

Pankuni Uttaram at Palani

The most important festival at Palani, the fomous Muruka shrine located mid-way betwren Maturai and Coimbatore, is the Pankuni Uttaram in March-April on the day Uttaram star is in the ascendant. This ten-day event at the Tiru Āvinankuti temple at the foot of the hills is attended by 5,00,000 people.

On each day, the Utsava deity of Muttukkumāracāmi along with His consorts Valli and Teyvayānai is taken in procession in the forenoon and again at night. On some days, the procession covers the kiri Vi around the hill of the temple of Lord Tantāyutapāni. Groups of trained Tēvāram musicians sing Tiruppukal and other hymns in chorus at these procession.

The deity is mounted in chapparam, ivory palanquin, Kāmatenu, golden peacock, āttuk kitā, silvar elephant, silver chariot, golden horse and other vākanas (carriers) at the street level and on the fifth day in the golden car, atop the hill. The seventh day the Pankuni Uttaram is the day of days. The deity is

taken to the waters for a dip at dawn. A pair of wooden sandals Kāvaṭi and Iṭumpaṉ Taṭi are also anointed. This is followed by Makā Abisēkam before noon. In the evening, the large chariot is drawn by thousands of people-the high and the low-with great devotion and humility.

On the eighth day, near the Vaiyāpuri tank, all eyes are turned towards the sky to watch the illumination of crackers (Vāṇa Vēṭikkai).

The deity is richly dressed and bedecked with jewels, in different styles throughout the festival period. Electrical illumination is done on a lavish Scale. Religious discourses are given by a team of eminent scholars. The festival season is a music season as well, with well-known artistes giving vocal and instrumental concerts. Nayyāṇṭi Mēḷam, Villup Pāṭṭu (Bow Song), Harikatā Kālaṭsēpam(extempore telling of epic stories), pommalāṭṭam (Shadow Play), Karakam dance etc are the other attractions providing feast to the senses.

Poor feeding is arranged by several institutions who have endowment for this noble purpose.

During the course of the festival, the deity's spirit is believed to enter some devotees who will thereupon act as though they are in a state of delirium and give out forecasts of coming events.

A hundred thousand people-in some years, even larger numbers-shave off their heads, as penance and offer their fondly cultivated scalp to the deity, during this festival. In short, Paṅkuṉi Uttaram is a festival to be seen, to be believed.

Car Festivals–Tiruvārūr And Mailāpūr

Of all temple festivals, Car festival attract large crowds. The temple car is a huge wooden structure, a picture of symmetry. The canopy is ornamental and has an impression appearance as it rises tier by tier, and resembles in shape the temple

structure. The cars or Ters are drawn by the devotees and halt at prescribed steps called Maṇṭapams, specially built for the purpose, where coconuts, fruits, flowers and silk cloth are offered to the deities seated on the car.

The massive car of the Tiyākarāja Temple, Tiruvārūr in Tañcāvūr District drawn in the post harvest season in May, is the biggest in India and used to need atleast 10,000 persons to pull it. It is now drawn by 2,000 devotees thanks to the provision of steel axles and hydraulic brakes. The high and the low drag the car on terms of perfect equality and regard it as a memorable event by participating in which they have earned merit.

The car of Kapālisvara Temple, Mailāpūr, moves on the seventh day of the Paṅkuṇi Uttram Festival in March-April. The cars exquisitively carved and painted and it is a breath taking sight.

Village Festivals

Each village has a festival and this is true of all the 18,000 villages in Tamil Nadu.

Let us take the coastal village of Maṇṭaikkāṭu in Kaṇyakumari District.

The Koṭa Festival or Festival for making offerings to the Divine Mother, Pakavati Ammaṉ is celebrated here. Devotees afflicted with various melodees come here to pray as a last resort. They find miraculous improvement here even though the best of medical attention has failed them before. The Koṭa festival comes off in the Malayalam month of Kumpam (February-March) ending with the last Tuesday of the month. Pilgrims walk from Kerala, surrerndering all their ego at the feet of the Divine Mother. Offerings include rice, pepper, jaggery, turmeric, dolls, silver and wood pieces, being replicas of parts of the human body. On the last day, the priest offers the oṭukka pūja at midnight in an atmosphere of solemnity, pin-drop silence, devotion and fear. A liquid made of lime, turmeric and other ingredients is offered to the Goddess.

Māci Makam

The Makam Festival comes off in the month of Māci on the day when Makam is the star. Images of gods and goddess are taken out to the sea for a dip. In areas away from the coast, the rivers or the tanks are the centres for this float festival.

The Makam is an annual event; but once in 12 years, its importance exceeds the bounds of imagination when the planet Guru or Jupiter enters cimkam (Leo) sign, the Malā Makam festival takes place at the Makā Makam tank in Kumpakōṇam.

Vast crowds - the exact number is anybody's guess gather in Kumpakōṇam and the ordinary folk have a dip in the tank, along with saints and philosophers, the royalty and the elite.

All the rivers of india are said to meet at this tank on this day and so a purificatory bath on this particular day is considered equal to the combined effect of dips in all the holy rivers of India.

Kumbābishekam

Kumbābishekam are also important festivals. They are consecration ceremonies of new temples or re-dedication of old temples after renovation.

It is essentially a water festival. Water brought from holy rivers is kept in special containers and prayers held for a few days at the yāka cālais to instil magnetic and spiritual qualities to the waters. When they are poured over the temple towers, their sacredness is so widely reconized that people try to get a drop or two of it over their heads.

Attendance at yāka cālai is believed to ensure good health.

People travel many miles on foot, on bullock cart or other conveyance. Some of them carry headloads of cooked food or cooking utensils, resting a while on river-beds or in choultries, the inns for pilgrims. Attendance at Kumbābishekams is considered one of the significant ways for invoking the blessings of the Almighty.

THE SCULPTURAL TRADITION OF THE TAMILS

V. Ganapati Sthapati

The object of this paper is to focus the attention of Scholars on the branch of Shilpaic Literature, the study of which has been mostly neglected, inspite of the fact that this literature has been a collective source of information and inspiration for the generations of Sculptors and Architects of the Tamil Country.

Hence at the outset, an attempt has been made to present a backgound knowledge about this class of literature, the field covered by them, number of works that were in vogue in the distant past and the number of works that are available for the present day Sculptors and Traditional Architects.

An attempt has also been made in this paper to throw a little light on the most celebrated authority on Architecture and Sculpture and on later authors who drew inspiration from this source.

I have provided an extensive list of Vastu Shastras born of Tamilnad so that, Scholars interested in this field may find it useful for their research work.

I am confident that I will be able to introduce to the Scholars, a subject long neglected and induce them to work in this direction. If they do so, I am sure they will unravel the mystery eclipsing or enveloping this class of technical literature.

Tamilnad is the cradle of Fine Arts. Very fine art traditions in Music, Dancing, Literature, Painting, Sculpture and Architecture have sprung from this soil and they are still preserved in their pristine form. In the fields of Sculpture and Architecture, as in every other field, she has developed a unique tradition characteristic of her creative genius.

The sculptures of Mamallapuram, Kalukumalai and Citamparam, the copper and bronze icons of the Pallava and Cōla periods, the Vimaṉas of Tañcāvūr, Kaṅkaikoṇṭa Cōlapuram and Uttiramerur, the Kōpuras of Tiruvaṇṇāmalai, Citamparam and Maturai and thousands and thousands of sculptures and architectural edifices elsewhere are expressive of those great traditions, still holding a very high place in the comity of of World's great plastic arts.

The World of Arts is better aware of these treasures than of original literature called Shilpa-shastras, studied, practised and preserved by the Shilpis of the Tamil country and handed down to generations.

Shilpa-shatras, otherwise referred to as ciṟpa Nūl, Taccu Nūl or Shilpa Grantham, are useful records of 'experience of generations and experiments of centuries' in the field of Visual arts.

'Shilpa' and 'Vastu' are the two terms used respectively to denote the literatures on Sculpture and Architecture. Early writers on this branch of literature though aware of this distinction, included Sculpture in the science of Architecture, for to them, sculpture was subservient to architecture For instance the Manasara is a Vastu shastra-architectural treatise-though 22 out of 70 chapters are assigned to sculpture Maya matam is another work on Architecture, sometimes called Maya Vastu, but some portions on iconography are also discovered in the Government Oriental Manuscripts Library, Madras, attributed to Maya and forming part of Mayamata, wherein is found

described Siva Tandava Lakshanam. Indramatam and Viswakarmeeyam are also Vastu Shastras, possessing iconometric and iconographic material.

Vastu-shastras are sometimes called Shilpa-shastras, because Indian Architectural edifices are full of sculptural details all over the structural form. Architecture, as some one has poetically put it is 'Frozen Music, and hence the term Shilpa, of late has come to mean both Architecture and Sculpture.

There is also a good reason in bringing these two separate branches under the common term 'Silpa'. The Science of Architecture is concerned with three aspects-social and physical environments, science or technique of construction and artistic expression. We find all these three, admirably blended and given in concise and easy form for the artists to practise. knowledge and practice in sculpture are very essential for an architect, for they provide a strong base conducive to creative and artistic expression. In the olden days, art and architecture were never isolated from each other. Now-a-days, we find contemporary artists and architects on two separate planes, pulling in different directions and finding very difficult to come to terms for evolving a contemporary National Architecture. Where mechanical precision plays a prominent role, the aesthetic aspect disappears and the architect ceases to exist. So from the very beginning, the master-builders of Tamilnad had always been mastersculptors.

The art of Indian Sculpture and Architecture has got a history of over two thousand years. In the olden days, there were three schools-Nagara, Dravida and Vesara, which gave rise to three other schools-namely, Kalinga, Varata and Sarvadesika. Every school has evolved a set of literature on Art, though the underlying spirit or force is one and the same. The experience is the same, but the mode of expression is varied.

My paper is concerned with the Shilpaic literature of the southern or the Dravidian School.

It is said that there were about one hundred Shilpa-shastras in the past and that certain shilpis have collected the names of such works, as for instance in the preface to 'Shilparatnakara', published by Sri S.A. Kumaraswami Achary, Parankipeṭṭai, Madras State. Mr. Achary has furnished a list of 97 silpa texts. We have, in fact, other authentic references to to the existence of 32 Vastu texts, in the names of authors who compiled them.

1. Viswakarmeeyam
2. Viswam
3. Viswasaram
4. Prabhodam
5. Vruttam
6. Mayamatam
7. Twashta Tantram
8. Manusaram
9. Nalam
10. Mana Vidhi
11. Manakalpam
12. Manasaram
13. Behusrutam
14. Srushtam
15. Manabodham
16. Viswabodhayanam
17. Adisaram
18. Visalaksham
19. Viswakasyapam
20. Vastu bodham
21. Mahatantram
22. Vastu Vidyapathi
23. Parasariyakam
24. Kalayupam
25. Chaityam
26. Chitram
27. Avaryam
28. Sadhakasara-Samhitai
29. Bhanumaiam
30. Indramatam
31. Lokagnam
32. Souram

In an unpublished Vastu manuscript, called 'Manusara', attributed to the Sage Manu of the Viswakarma group, we have a reference to twenty eight Shilpa shastras. They are :

1. Isanam
2. Viswakarmeeyam
3. Vrutham
4. Mayamatam
5. Bhargavam
6. Vastu Vidya
7. Parasariyam
8. Chitrakasyapam
9. Markandam
10. Manasaram
11. Prayogamanjari
12. Gopalam
13. Peruhitam
14. Naradeeyam

15. Indramatam
16. Bhanumatam
17. Boudhamatam
18. Narayaneeyam
19. Gouthamam
20. Kasyapam
21. Manusaram
22. Kulalam
23. Chitram
24. Chitrayamalam
25. Vasishtam
26. Chitrabahulyam
27. Manokalpam
28. Desikam

These 32 and 23 Shilpa-shastras are called 'Mukhva' or principal shastras, as there are many concise and minor works called Upashilpas. The purpose of the 'Upashilpa' is to give a short summary of great or principal works for ready reference. For instance, Shilparatna of Sri Kumara, is an 'Upashilpa' dealing with Sculpture and Architecture, based on Mayamata and Kasyapa and also on Isanagurudeva-paddhathi.

An examination of these authentic list of Shastras will show that there were as many as fifty two Shilpa-sastras in vogue among the southern school; but to-day, it is heart-rending to note, that we are having only NINE principal treatises more or less in complete shape. They are:

1. Mayamatam
2. Viswakarmeeyam
3. Manasaram
4. Manusaram
5. Indramatam
6. Vastu Vidya
7. Kasyapam
8. Chitrakasyapam
9. Narayaneeyam

These nine shastras are to-day studied and consulted by the Shilpis of Tamilnad in carving out temple projects and making of sculptures. We have also a Grantha or Anthology, containing a few important chapters culled from various Shilpa texts, from which the existence of Chitrabahulyam, Viswakasyapan, Viswasaram, Viswamitram, Chitradhikaram, and Mahaviswakarmeeyam is confirmed.

In addition to the above-mentioned texts, there are 7 Upashilpas that are widely used by Shilpis of Tamilnad. The Upashilpas are:

1. Sakaladbikara of Agastya
2. Shilparatna of Sri kumara
3. Shilpa- ratnakara
4. Manushyalaya - Chandrika
5. Sarvartha Sirpa Chintamani
6. Brahmeeyam
7. Saraswateeyam

Shilpaic Material in Agamas and Samhitas

The Shilpa shastras are written in consonence with the requirements of Agamas or liturgical texts. Hence, shilpaic material, as found in original Shilpa-shastras is also available in concise form in the Agama texts. Of the twenty-eight Saiva Agamas, Kamikagama, Karanagama, Suprabedagama and Vathulagama contain useful architectural and iconographic material. Shilpis of Tamilnad have great veneration for these liturgical texts and study and consult them, when attempting temple projects. Vaishnava Samhitas of Pancharatra and Vaikhana a systems of worship, also possess shilpaic meterial worth all study and practice. Agnipurana and Matsyapurana also refer to architectural and iconometric iconographic meterial.

The North Indian Shilpis possess Shilpa texts based on the tradition they have developed. They are not followed by the South Indian Shilpis, although many points exist common to both. Here, I feel, it may not be out of place, to mention some of the Shilpa texts of other schools. That these works are not found in our lists is note-worthy.

1. Vasturaja Vallabham
2. Aparajitapruchcha
3. Rupamandanam
4. Diparanavam
5. Prasadamanjari
6. Kothandamandanam
7. Samaranagana -sutradharam
8. Viswakara Vastu - Prakasam

The contents of the Vastu- shastras of Tamilnad can be classified under four heads. They are:

1. Secular or Civil Architecture
2. Religious or Temple Architecture
3. Military Architecture
4. Sculpture and Painting

To help understanding of the various subjects dealt with in the Shilpa texts, they are grouped here under heads like secular, religious, military etc. But actually no line of demarcation, as such, has been drawn in the texts themselves. One will find religious concepts pervading all through the four divisions, because religion, as understood by our ancestors, is a way of life. Its main purpose is to liberate mankind from ignorance. It is not intended for the glorification of any particular deity or dogma. Religion tries to develop this kind of attitude to life, which expresses itself in all social and cultural activities. To a Hindu, secular and religious activities are not opposed to each other, but found to be complementary.

Under secular or civil architecture, we have a good number of chapters dealing with various units of measurements, testing of soil and selection of building sites determination of the cardinal points of the compass, construction of storied buildings and mansions, laying foundation for structures, construction of palaces and entrance-arches, village and town planning, making of household utensils, bed steads and seats, making of thrones, and building of theatres for public entertainments.

Under religious architecture, we have detailed portions governing selection of suitable sites for temples, tanks and gardens; apportionment of building sites into padaas or squares; foundations for heavy structures: orientation of buildings, information on the different ornate members and moulding constituting temple structure: exhaustive details about the aesthetic, technical and philosophic aspects of Garbhagriha, Mukhamandapa, Mahamandapa, Prakaras, storied Vimanas and Gopuras, pillared pavilions and corridors; constructions of subsidiary shrines for attendant deities, characteristics of building materi-

als such as stones, bricks and tiles; specifications for ornamental arches, doors etc. with relative embellishments and details of different parts of temple-cars and related construction techniques and ornamentations. Construction of tanks and wells are also elaborated. There are vivid descriptions of ceremonials connected with the laying of foundation stones, top-stones, deposition of gems and yantras and a host of other rites upto the consecration and dedication-stage.

Under military architecture, we have references to the construction of forts for military purposes. Description of plan and other architectural details of defensive structures, such as Giri-durga (hill-fort), Vana-durga (forest-fort), Salila-durga (water-fort) and Panka-durga (clay-fort) are all treated extensively in the texts. Construction of moats, defensive walls for cities and villages, gate houses are towards architectural arches or gate-ways are also dealt with elaborately.

Under sculpture and painting, we have interesting meterial. Indian sculptural forms are poetic utterances in stone, wood or metal. The treatment of the human body and conception of form to invisible gods and goddesses are unique contributions of Indian genius to the world of plastic arts. The iconography and iconometry of Multitude of forms of divinities in a variety of moods and postures, the treatment of figures of animals and birds, descriptions of motifs and symbols used in sculpture and architecture, bewitching head-gears, hairstyles, variegated ornaments and costumes, description of hastamudras or hand-poses all fall under this head.

Under painting, we have useful material. The occurances of mineral colours in nature, method of pounding and colour-mixing for various shades, adhesives to be mixed with colours, preparation of colours for painting architectural and sculptural objects that are exposed to sun and rain and also colours suited for painting of frescoes for interior decorations are all treated exhaustively.

The treatment of subject-matter in the Shilpa-shastras is very elaborate and is applicable to modern times as well. The old traditions of Vastu-shastras are 'living traditions' and will be the same for several centuries to come.

The language in which most of the Shilpa-shastras are written is Sanskrit. There are only two Shilpa -shastras- Sirparatnakara and Sarvartha Sirpa Chintamani-written in Tamil in the manipravala style. The Sirparatnakara., the larger of the two, contains 1400 verses, said to have been collected from old manuscripts. It is based on the Mayamata of Mayamuni, dealing with the aspect of house-building only. Other points pertaining to temple building are missing. Astrological meterial governing building works has received elaborate treatment. However, it is a useful work, quite often consulted by Shilpis not versed in Sanskrit.

Sarvartha Sirpa Chintamani is also a Tamil work on house-building. The treatment of the subject-matter is similar to the foregoing one.

All the 32 and 28 Shilpa-shastras stated to have been in existence in the past, were written in technical Sanskrit, in verse form, the script being Grantha, which has close relationship with Tamil scripts. Some of them Mayamatam, Manusaram, Vastu-Vidya, and Kasyapam are printed from grantha manuscripts in Devanagari scripts, while others are yet unpublished, The latter group of manuscripts are in Grantha script. In fact, the Agamas of the southern region, used by temple-priests, are also written in Grantha script. Telugu, Malayalam and Kannada Shilpis possess and study these shilpa-shastras, keeping them written in their respective scripts. Why, and when these Shilpa texts came to be written in Sanskrit is a subject for separate research. Though they are in Sanskrit, the theory dealth with therein is applicable cent percent to structures and property of Tamilnad and other Dravidian regions. They are the property of the Tamils.

The Shilpa-shastras abound in technical terms, Tamil and Sanskrit. Most of the terms are not found in dictionaries. A few of the Tamil words used in the Shilpa-shastras are as instanced below: The words are: Phalaka for பலகை Ulika for உளி Kumudaka for குமுதம் Kampa for கம்பு Vyala for வியாழம் Ghata for குடம் Khalasa for கலசம் Ambalam for அம்பலம் Pothika for போதிகை (blossomed flower), Sala for சாலே Taranga for தரங்கு Bhakti for பத்தி Pattika for பட்டிகை Bhadra for பத்திரிப்பு Bala Sthamba for பிள்ளேக்கால் Paththanam for பட்டினம் These are only a few of many instances for the use of Tamil terms in the Vastu shastras.

Apart from these, there are hundreds of pure technical terms in Tamil that are in daily use with the Shilpis of Tamilnad. A few will not be out of place here.

அலுங்கு aluṅku, படங்கு Paṭaṅku, அணிவெட்டிக்கால் aṇiveṭṭikkal, அடங்கல் aṭaṅkal, ஆளாங்கு āḷāṅku, அலர்படி alarpaṭi, அலேயம் alaiyam, நாணுதல் nāṇutal, நேரிசை nericai, மகரஇசை makara icai, மாற்றுனிசை māṟṟāṇicai, இடைக்கட்டு iṭaikkaṭṭu, மேழி உத்திரம் meḻiuttiram, மேழிப் போதிகை meḻippōtikai, உள்நாட்டியம் uḷnāṭṭiyam, உட்கூடு uṭkūṭu, கருக்கு Karukku, சிலம்புக் குமுதம் Cilampuk kumutam, பட்டைக் குமுதம் Paṭṭaikkumutam, நிலங்காணி nilaṅkāṇi, மாணுங்காணி Māṇāṅkāṇi, கொடிப்பெண் Koṭippeṇ, கொடிவளே Kōṭivaḷai, கால்புறவாய் Kalpuṟavāy, கொடுங்கை Koṭuṅkai, கழற்றி Kaḻaṟṟi, சுரிப்பு Cuṟṟipu, குறிமானம் Kuṟimāṇam, விட்டம் Viṭṭam, கோண விட்டம் KoṇāVittam, கட்டாயம் Kaṭṭāyam, நிலேக்கால் nilaikkāl, பிள்ளேக்கால் Piḷḷaikkāl, பலமுனே Palamuṇai, மதலே Matalai, புறநாட்டு Puṟanāṭṭu, அகநாட்டு Akanāṭṭu, விரல் Viral, முழக்கோல் Muḻakkōl.

In this connection it may be remembered that he who goes out into the Shilpi-world without the touch of Tamil terms, will stand confused for all practical purposes, because in actual practice, the Sanskrit terms are rarely used. He, who knows only the Tamil terms, will have no access to the realm of Shilpa Shastras. So every Shilpi is expected to study both the languages.

Now, we will turn to the authors who had been responsible for the authentic works on Sculpture and Architecture related to the Dravidian School.

In one of the authentic works called, Manasaram, under chapter 68, entitled Madhochista Vidhanam 32 names of authorities occur. They are:

விசுவகர்மா Vicuva karma, விஸ்வேசன் Visvesan, விஸ்வசாரன் Visvasaran, பிரபோதகன் Pirapotakan, விருதன் Virutan, மயன் Mayan, துவஷ்டா Tuvasṭa, மனு Manu, நளன் Nalan, மானவித் Manavith, மானகல்பவ Manakalpa, மானசாரன் Manasaran, பெகுசுருதன் Fekusurutan, பிரஷ்டா Pirasta, மானபோதன் Manapotan, விஸ்வபோதன் Visvapotan, நயன் Nayan, ஆதிசாரன் Atisaran, விசாலன் Vicalan, விஸ்வ காஸ்யபன் Visvakasyapan, வாஸ்துபோதன் Vastu potan, மகாதந்த்ரன் Mahatantiran, வாஸ்துவித்யாபதி Vastu vidyapati, பாராசரீயகன் Paracareeyakan, காலயூபன் Kalayupan, சைத்யன் Caityan, சித்ரகன் Citrakan, ஆவர்யன் Avaryan, சாதக சாரசம்ஹிதன், Catakacarambitan, பானு Panu, இந்திரன் Indiran, லோகக்ஞன் Logagyan, சௌரன் Sowran.

Shilpis of Tamilnad hold these 32 authors dear to their heart and the shastras written by them are treated as authentic works on Sculpture and Architecture. They are consulted by practising Shilapis and Sthapatis for their day-to-day affairs. Of all the authorities, noted above, Mayan is very much venerated, by all Shilpis, as the original compiler of a Vastu text entited Mayamatam. That he had been an indisputed authority on Architecture is confirmed by the occurrence of his name not only in Tamil literature but in Sanskrit works as well.

Literary works in Sanskrit hold Maya as the architect of Asuras (அசுர தச்சன்) and sometimes as the architect of the Devas(தேவதச்சன்). This is the self same Maya, whose daughter namely Mandhothari was married to Ravana of Sri Lanka. Further Mayan is mentioned in Mahabarata and he is stated to have built a "Durbar Hall" for the King Yudhistira on the sug-

gestion of Sri Krishna. In Valmiki Ramayana, his name occurs frequently as for instance, in Kishkinda Kanta, 53rd sargam about a mountain fort built by architect Mayan.

But the twin Kavyas of Cilappatikāram and Maṇimekalai have made deep and significant references to the prevalence of a tradition in Tamilnad attributable to Mayan.

For instance, in மனையறம்படுத்த காதை (Maṉaiyaṟam Paṭuṭta Katai) of Cilappatikāram we have a reference to Maya's tradition being followed by the Silpis of Pumpukār Days in the making of a bedstead with exquisite carvings on its legs. The reference is follows:

"மயன் விதித்தன்ன மணிக்கால மளிமிசை" (Mayan vitittaṉṉa maṇikkālamaḷimicai). In another place, இந்திர விழவூரெடுத்த காதை (Intira Viḻavūreṭutta Katai) we have direct reference to the adoption of Maya's tradition by the then silpis for the construction of a mandapam or pavilion and an Arch தோரண வாயில் (Tōraṇa Vāyil).

"நுண்வினைக் கம்மியர் காணா மரபின்
துயர் நீங்கு சிறப்பினவர் தொல்லோர் உதவிக்கு
மயன் விதித்துக் கொடுத்த மரபின இவை தாம்
ஒருங்குடன் புணர்ந்தாங்கு உயர்ந்தோர் ஏத்தும்
அரும் பெறன் மரபின் மண்டபம் அன்றியும்"

"Nuṇviṉaik kammiyar kāṇā marapiṉ
Tuyar nīṅku Ciṟappiṉavar Tollōr utavikku
Mayaṉ Vitittuk Koṭutta marapiṉa ivai tām
Oruṅkuṭaṉ puṇarntāṅku Uyarntōr ēttum
Arumpeṟaṉ marapiṉ maṇṭapam aṉṟiyum"

Similarly, in மலர் வனம் புக்க காதை (Malarvaṉam pukka kātai) of Maṇimekalai the reference is as follows:

"மயன் பண்டிழைத்த மரபினதது தான்" Mayaṉ paṇṭiḻaitta marapiṉatatu tāṉ

The references made, at this context are mainly for high lighting the popularity enjoyed by the most ancient and celebrated architect Mayan, throughout the Indian sub-continent. Not only for this, but the tradition established by him in Tamilnadu was a living and a real one in the very distant past. The self same tradition of Mayan is still in vogue in Tamilnad and his work, Mayamatam is still being followed by all Shilpis here and throughout South India. This work embodies in itself the great sculptural and architectural traditions of the Tamils. Internal evidences on this point are too many.

There are other authorities on South Indian Architecture and Sculpture, of which nine texts along are extant now. For all of them, Mayamatam had been the primary and main source of information and inspiration. The Later authors like Manusaran, Kasyapan and Manusa have incorporated Maya's theory in their texts and elaborated on them enriching the same with their individual experience.

In the family circle of hereditary Sthapatis there has been a talk that there had been a parallel work of Mayan in Tamil. This according to them was originally entitled as Mayam and Mayanūl and later on captioned as Mayamatam.

It is indeed the work of reserach scholars to find out the origin of Maya and his tradition as also the language in which the original work was composed.

We have authentic reference with regard to the existence of an ஓவியச் செந்நூல் (oviyaccennūl) in Maṇimēkalai meant for the professional dancers. But we have no such reference as to the existence of this Mayanūl or Mayam as held by the profession in the field.

Finally, I wish to add that this class of literature is neither referred to by ancient Sanskrit writers nor by Tamil authors. But this is the property of the Tamil soil out of which rich

traditions pertaining to Sculpture and Architecture have sprung and brought name and fame to Tamilnad as a home of Arts. Hence, it is appropriate that Scholars well versed both in Tamil and Sanskrit take up this project and cull out facts that will help the historian of Arts to bring out a more authentic version of the origin and development of art Tradition of the Tamil Country.

HISTORICAL HERITAGE OF THE TAMILS

K. K. Pillay

"Most history is guessing, and the rest is prejudice" said Will Durant in his well-known 'The Story of Civilization'.[1] Developing the same idea further added that "the historian always oversimplifies and hastily selects a manageable minority of facts and faces out of a crowd of souls and events whose multitudinous complexity he can never quite embrace or comprehend."[2]

Great as these writters were, their sweeping generalisation is unacceptable. Even in respect of the major part of medieval and modern history of countries like India much data have been collected and formulated. No doubt, there is still much that is unknown or indefinitely and incompletely known. But this too, has to be explored by assiduous effort; we must remember that many facts unknown some decades ago have since been brought to light. It is important to remember that the progress of archaeology, sociology, literature and other studies has disclosed several new facts and ideas.

In respect of known facts deliberate perversion of truth actuated by chauvinism, prejudice and such other reprehensible factors must be cast aside. It is unwarranted to assume that at no time can we reconstruct the true history of many countries of the medieval and modern periods. But it calls for a sustained effort and a balanced out-look.

Equally important is the need for delving deep into the relatively unknown periods of the early history of the various countries. Regarding India, for instance, did we know any thing about the marvellous Indus Valley civilization before 1922? We had known only about the Egyptian, Assyrian, Sumerian, Babylonian, Syrian and Chinese civilization, to mention some. But the discovery of the Indus Valley or Harappa, as it is briefly known, culture has revolutionised the history of India and of the world. Thanks to the C-14 Test it has been taken to have flourished between 2500 and 1900 B.C. It is important to notice in this connection that very recent excavations in certain sites now in Pakistan throw new light on the extent and more important on the date of the Indus Valley civilisation. Excavation at Rehman Dheri, 14 miles north of Dera Ismail Khan City have revealed the amazingly wide extent of the so-called Indus Valley civilization. There appears to have existed a cultural closeness between the northern part of Pakistan, Mundi Gak in Afghanistan, Hissar in Iran and even so far as Namaz Gah and other sites in Soviet Turkemania. Moreover this discovery establishes the beginning of Rehman Dheri a few hundred years earlier than Mohenjodaro and Harappa. The first major steps towards urbanisation on the Indus plain, as well as the initiation of a proto-literate society, are evident from the recovered material. The date of the rise of Rehman Dheri as a town associated with the Indus Civilization is reckoned by experts as about 3200 B C.

Even more arresting is the fact that a factory site believed to have existed at Lewan in North Pakistan about 4000 B. C- connected with the Indus civilisation. The excavators have said that the Lewan factory was used for the manufacture of stone tools of different types, including querns, grinding stones, axes. hammers and ring stones.

It may be noted that the relics discovered at Rehman Dheri produced striking jewellery and pottery. Artisans there made beads of gold, lapiz lazuli, carnelian, agate, jasper, turquoise, ivory and bone, terracotta and bone and ivory bangles. Cultivation of wheat and barley, chillies, mustard and wild oat seeds

also seems to have been adopted. It is likely that the area was irrigated by the Comal Tank Zam River and by the Indus River, which apparently flowed nearer the site than. Thus Rehman Dheri, Lewan and the adjoining places were at once agricultural and industrial; they witnessed a stage of transition from the rural to the unban setting.

Now there arises the question of the identification of the Harappan script; it continues to this day a baffling problem. Fr. Heras thought the language of the Harappan inscriptions was Proto-Indian, Proto-Indo-Mediterranean or more specifically Proto-Dravidian and may be supposed to have been the parent of all the modern Dravidian languages of India.[3] This has been supported more recently by the Russian and Finnish experts, who working independently concluded that the language was Dravidian. Moreover, Iravadam Mahadevan has made an intensive study of the script and the words occurring in the Harappan inscriptions and thinks that they represent old Tamil. They are recorded in his "Corpus of Tamil-Brahmi Inscriptions."

But as against these Dr. S. R. Rao of the Archaeological Survey of India claims that the old Indus Valley script can be deciphered on the basis of its later development. He conducted excavations at Lothal, Rangpur, Rojdi and Prabhas and concluded that in those places the old Indus script has survived and undergone certain modifications between 1900 B. C. 1500 B. C. The script had become simplified as found from the writing on the pottery in the post-Harappan period as found in similar to Lothal, Rojdi and Rangpur had become simplified and disciplined into an alphabetic system of 21 letters, with only two vowels, of which one was rarely used. According to Dr. S. R. Rao, this late Harappan script is identical with the north semetic writings of the 18th to 12th centuries B. C. It is significant that Vestiges of the late Harappan culture have been discovered recently in Andhra Pradesh in painted pottery.

Another interesting fact stated by him is that he read nearly 85 inscriptions in Lothal, Rangpur and other places and from them he found the names of Rishis, Deities, Asuras and Demigods and also the names of ordinary individuals, of commodi-

ties, of planets and constellations. He added that the names of deities, which later came to be identified with Shiva, Vishnu and other deities were also found. Dr. Rao added that of the nearly 70 words read so far, at least 60 are traceable to the Indo-European group of languages. They showed transition from the old Indo-Iranian to the Indo-Aryan (Vedic) branches of the Indo-European group.

But he added that a small section of the Harappan population spoke a language not of the Indo-Aryan group but, at the same time, not Dravidian. His contention was that "the phonology and structure of the Harappan script so for deciphered did not suggest any appreciable connection with the Dravidic or so-called Proto-Dravidic group of languages." However, he thinks that the Indus population must have been cosmopolitan in character.[4]

While these are the two main lines of thought regarding the Indus people, several writers have yielded to wishful thinking and chauvinism one way or the other Many are the Tamil Chauvinists who assert that the Harappans were the ancestors of the Tamils. They associate Tamil to have been derived from a language spoken by a group of early people like the Elamites and Hurrians who came from the West and settled in and near the Indus Valley. Several European archaeologists like Bank and G. W. Brown Suggest the Elamite and the Hurrian connection with the Indus inscriptions. It is hoped by some that the survival in Tamil of place and personal names which can be traced to Hurrian and Elamites leads us to suspect that some of them may turn up on the Indus Valley seals. The affinities between Elamite and the Dravidian languages have led Dyakonov, the Soviet historian, to assume that tribes related by language to the Elamites and the Dravidians were scattered throughout Iran in the 4th and 3rd millenia B. C. and perhaps later as well. T B. Nayar shows how certain words in Tamil and Malayalam correspond to Hurrian words. He thinks that the name Porunan occurring in the Cankam age has its parallel in the Hurrian pur-hu-un-ni. Eligi in Tamil corresponds to E-ez-ni-ia in the

Hurrian language. But all these conjectures seem to be far-fetched. They do not indubitably prove the connection of the Tamils with those who had come and settled in the Indus Valley. More striking is the fact that I. Mahadevan has read several names from the earliest stratum of Tamil literature in the Indus seals. Particularly notable is that he reads the original name of Agastya (Akattiya) in one of the Indus Valley seals. It is well known that Agastya is the legendary originator of Tamil language. It is interesting that in Hurrian Akku-teia is a common personal name. It is made of two elements 'ak' meaning bring guide, and teia representing a Hurrian deity. A Hurrian personal name Ari-Harpa is said to be connected with Ayyappa in Kannada and Malayalam.

Now the question is whether these examples indicate a connection between Hurrian and Dravidian as represented by Tamils.[6] These require further study. Among the pieces of evidence which suggest the Dravidian connection with the Indus culture the following may be mentioned Firstly the pottery of the Harappan culture and that of the Tamil country in the megalithic period, particularly in Uṛaiyūr, Tirukkāmpuliyūr and Koṛkai are similar. *Secondly*, ring wells were used in both regions-particularly in Kāñcipuram there are many rink wells buried in the river beds and on the banks of the Vekavati river. Thirdly, it has been recently announced by Dr. Sankalia, the well-known archaeologist that one of the terracotta dancing figures (3"h) from Harappa bears resemblance to the South Indian Nataraja of the Coḷa period. But can this be taken to be anything more than a matter of chance? Fourthly, among objects of worship there were among the Indus people lingas and yonis. The yonis were perced with a cylindrical hole in the centre, and were either round or had a wavy outline. It is well known that the Rig Vedic Aryans condemned the worshippers of the Linga. Again the Siva Pasupati cult believed to have existed among the Indus Valley people was non-Aryan and probably Dravidian.

Moreover, unlike the Rig Vedic Aryans the Indus people lived a highly organised urban life. Besides, among the skeletal

remains recovered from Harappa and Mohenjo Daro, the Austroloid is one pattern that shows affinity with skulls unearthed from the ancient cemetry of Aticcanallūr in Tamil Nadu and with the Veddas of Sri Lanka.[6]

Perhaps one of the most important pieces of evidence of the Dravidian and particularly Tamil association wite the Indus Valley culture is the presence of the people speaking the Brahui language in Baluchistan. It is well known that the Braubi is basically connected with Tamil. To imagine that Tamils from South India had proceeded to Baluchistan and beyond is to think of an improbable hypothesis. Again, as noticed earlier- the Lycians of Asia Minor described themselves in their inscrip, tions as Trimmlai, a name which seems to have affinity with Dramila or Tamil. Moreover, it is notable that several ancient place names in Afghanistan, Iran and particularly in Mesopotamia like Ur, Yertur and Nippur have a Tamilian similarity.[7] Again, the discovery of twenty Dravidian words in the Rig Veda by Prof. Burrow shows that prior to the Aryans portions of North India too must have been occupied by Dravidians.

In this connection attention may be called to the inferences drawn by R. Raghava Iyengar and M. Reghava Iyengar to tribes like the Vēḷir and the Kōcar having migrated from the north to the region of Tamil Nadu. It is shown from Puṟam 201 that the vēḷir chief Iruṅkōvēḷ is described as having been descended through fortynine generations from the Vēḷir who emerged from the pitcher of a northern sage. This pitcher myth is associated with the history of the Chalukyas as well as with certain North Indian legends. It is significant that the jar is an important symbol in the Indus script. Can these facts help us formulate a connection of the Indus people with the Dravidians? Another popular legend is that Akastya, the accredited father of Tamil, led a migration of 18 kings descended from Lord Krishna to Potiyil in the extreme south.

Similarly the Kōcar are also believed to have come down from the north. The fact that they are known as Iḷam Kōcar suggests, as I. Mahadevan points out, that Iḷan may refer to

Elam, the hilly region near Baluchistan. These facts gathered from the Caṅkam literature reinforce the hypothesis of the connection of the Indus people with Elam on the one hand and the Tamils on the other. Though this strengthens the hypotheses suggested earlier, a more convincing piece of evidence is needed to settle the question once and for all.

While on the one hand some of the suggestions made on the bases of verbal similarities, connecting the Indus civilisation with Tamil have yet to be proved, some writers have sought to indicate certain pieces of additional evidence in support of the Vedic connection. T. N. Ramachandran claims to have discovered a similarity between the Indus Valley seals and the Rig Vedic patterns of sacrifices.[8] He states: 'it would seem possible now to discover a remarkable correspondence that the scenes on the seals depict many events and scenes described in the various Rig Vedic hymns themselves'. But he does not substantiate his hypothesis by specific evidence. He says again that the episodes narrated in the Rig Vedic hymns are reflected in the Indus seals. Again no convincing example is provided. He claims that anthropomorphic forms of gods like Agni are found on the seals. He adds that the 'description of Agni as surrounded by the seven Hotarah or other sacrificial members in a ritual as given in the hymns is virtually depicted to a detail on these seals'. This is nothing but a figment of the imagination. Again he adds that the Graet Bath in Mohenjodaro was constructed for the final purification of the performer of a sacrifice like the Asvamedha. There is thus no convincing base for his association of the Rig Vedic Aryans with the age-old Indus civilisation.

In fact the real identification of the Indus script and its relation with a known language can be determined only if we get a bilingual inscription in the Indus script and another script which has been already idenitified. The situation is not so desperate even though the efforts have so far failed to discover such a bilingual inscription. There was a time when the heirog-

lyphic writing in Ancient Egypt was not made out. But the problem was solved after the discovery of bilingual inscriptions engraved in heiroglyphic writing in which the figure of an object represented a word or syllable. It must be remembered that the Brahmi script itself was deciphered only in 1837 by Prinsep. He was able to achieve this from bilingual coins of the Greek rulers of north western India, in which their names and titles were given both in Greek letters and in Prakrit in Brahmi letters. Thus it is hazardous to make venture some assertions about the relationship of the Indus Valley civilisation with either the Aryan or Dravidian civilisations though the probability alone may be indicated on the basis of the extant evidence.

One form of chauvinism has led to the view that both the Aryans and Dravidians were natives of India and were not outsiders. This seems unacceptable for the simple reason that the Iranian and Sumerian elements noticeable respectively in the Aryan and Dravidian civilisations of old could not have appeared but for their having come from or through these respective regions.

Lemurian theory: In this context a reference to the so-called Lemurian theory is essential because it has relevance to the origin and antiquity of the Tamils. But a detailed consideration of the theory need not be undertaken here, since it has been examined at some length in my book on the Social History. It is well known that several Tamil scholars of old believed that there existed in the bygone ages an extensive mass of land connecting South India with Sri Lanka, Malaysia, Indonesia, South East Asia and Australia on the one hand and Madagascar and South Africa on the other. This view was vaguely stated by Tamil scholars and was described as the Lemurian continent by certain Western writers. Tamil scholars developed this theory on the basis of Nakkirar's commentary to the Iraiyaṉār Akapporuḷ, which commentary appeared only about the 9th century A. D. Recently some Tamil writers speak of it as Kumarikkaṉ-

ṭam Nakkīrar referred to it in connection with his description of the Tamil Caṅkams. Certain references in Kalittokai and Cilappatikāram advert to the submergence of land to the south of Kumari. The commentators of the Tamil classics, like Aṭiyārkkunallār and Naccinārkkiniyar who lived between the 12th and 14th centuries A. D. developed these views at considerable length.

According to the theory expounded by them in that vast expanse of land there was Maturai, later known as Teṉ-Maturai which was the capital of the Pāṇṭiyaṉ king and the seat of the first Tamil Caṅkam. Many details furnished about the Caṅkam are probably incredible, though it might have been true that several Tamil works ascribed to the first Caṅkam are lost. Old Maturai was engulfed by the sea after which the second Caṅkam flourished in Kapāṭapuram. Several of the works produced by this Caṅkam also are lost, except a fragment of Tolkāppiyam.

Another deluge devoured Kapāṭapuram and ultimately the Pāṇṭiyaṉ capital and the third Caṅkam appeared in Maturai of the present day. There are many who believe that this was the real and only Caṅkam or Tamil academy under the auspices of which all the extant Caṅkam works were produced.

It may be held that the theory of three Tamil Caṅkams is not a pure myth. In this connection it may be mentioned that there is a small island called Maturai very near the northern part of Java. There is also another island called Maturai near the coast of Borneo. One or the other of these might have been the seat of the first Tamil Caṅkam. It is probable that the island near Java was the Maturai associated with the Caṅkam because, early mankind might have first appeared in Java, a fact suggested by the discovery of a skeleton of a creature resembling early man. Kapāṭapuram could well have been the seat of the second Caṅkam. Its existence in the past is indicated by the references to it in the Epics, the Ramāyaṇam and Makaparatam.

European scholars supported the Lemurian theory on geological and geographical grounds. The genesis of the name Lemuria was found in the monkey-like animals, Lemur, as they were called, which lived in that region. The name 'Lemuria' was first employed by an Englishman, Slater, to this wide expanse of land.

There arises the question of the presence of the Negrito lelement among the aboriginals of South India. Several ethnologists and anthropologists support this view and suggest association of South India with South Africa or South East Asia. The totems found among certain tribes of South India as well as the practice of using the boomerang by the Kaḷḷar of South India are found to exist among certain original inhabitants of Indonesia and Polynesia. Moreover, the languages spoken by the Maories in New Zealand and by people in the neighbouring islands are pronounced by experts to have affinity with Tamil.

On the other hand affinities of certain backward classes with the Negroes of South Africa have been stressed by some researchers. Of course in respect of the black colour and flat nose there is some resemblance. But when it comes to a matter of the 'straight hair', 'wavy hair' or 'curly hair', the resemblance is by no means clear, though some European experts like Snowden Junior think there is not much difference.[10]

Some writers have felt that African Negroes had come and mixed with South Indians and that they constituted the ancestors of some of the Harijans in Kerala and Tamil Nadu. Geologists have advanced a hypothesis that a great land bridge once connected India and Africa. Whether the Negroid element in South India is traceable to Africa or to Australia, is another difficult question. Probably they all formed inhabitants of one vast land mass. The Negroids of Africa in the West and Oceania in the East came to be separated by the expanses of the Indian Ocean. But this, too, is a piece of guess. It is not possible to be more specific about this difficult question, although some

assert that the contact between South India and East Africa rather than South Africa is more probable. But the assertion made by L. S. Senghor that there was kinship between East Africans and Dravidians[11] seems to be wide of the mark. Lilian Hamburger held that there is a kinship between Kannada and the Bantu languages.[12] Alfredo Trombetti went to the extent of suggesting that Dravidian and Negro-African languages represented a common language, akin to Sumerian.[13] This too seems to be a sweeping generalisation.

The only reasonable conclusion is that there are some probabilities in respect of the Lemurian theory and the Negroid element in South Indian population. It is not possible to assert as to how far they are true. Further advance in archaeology, ethnography, anthropology and other sciences alone can settle these riddles.

In the present state of our knowledge the possible conclusions are that the Dravidians came from Sumeria through Elam, settled in North India and established the Indus Valley civilization. Their language was in all probability akin to the language later developed as Tamil. As a consequence of repeated deluges the people of the Indus Valley moved south and east and some of them ultimately reached South India and settled in modern Canarese, Telugu, Tamil and Malayalam regions.

In the distant past there must have existed a few places in South East Asia, where some of the ancestors of the Tamils lived. These people might have developed the Tamil language and established in due course the Tamil Caṅkams. These hypotheses alone can explain the early history of Tamil in Teṉ-Maturai, Kapāṭapuram and Vaṭa Maturai. Perhaps some of the early Tamils had travelled westwards by the ocean and settled in Baluchistan, Elam and the Indus Valley. These postulates provide a plausible relationship between Tamil words and those found in the Elamite and the Hurrian languages. At

a later stage people from Sumeria and other regions of Western Asia might have immigrated into the Indus Valley and mixed with the earlier immigrants.

Still earlier certain people of the Negroid stock either from South East Asia or from Africa might have come and settled in South India. It is not unlikely that some of them are the ancestors of the Negroids in Tamil Nadu and other regions of South India. Upto a certain measure we have to agree with the castigations of History of Will Durant indicated in the opening para of this paper. There are palpable guesses and oversimplifications.

But it is important to urge that these pessimistic writers themselves admit in another part of their work the historicity of the Indus civilisation. They state moreover that "between the heyday of Mohenjo Daro and the advent of the Aryans a great gap stands in our knowledge or rather that our knowledge of the past is an occasional gap in our ignorance".[14] Refreshingly they add a more positive conclusion. The Dravidians "were already a civilised people when the Aryans broke down upon them; their adventurous merchants sailed the sea even to Sumeria and Babylon; and their cities knew many refinements and luxuries. It was from them apparently that the Aryans took their village community and their system of land tenure and taxation. To this day the Deccan is still essentially Dravidian in stock and customs, in language, literature and arts."[15] But unfortunately one is constrained to add that there are still uncertainties and contradictions in the conclusions advanced by these learned critics. The gaps have to be filled and the ultimate truths have to be arrived at only after further investigation. As mentioned earlier, the situation is not desperate. Geologists, Geographers, Sociologists, Anthropologists, Linguists and Historians must all work in collaboration in order to arrive at the truth.

FOOT NOTES

1. Will Durant, The Story of Civilization, I Chapter II P.12
2. Ibid., P. 979.
3. Certain writers have ascribed to Fr. Heras the conclusion that the ancient inhabitants of the Indus spoke the Tamil language. He protests indignantly against this erroneous interpretation. However he shows that the original name of the Proto-Indo-Mediterranean was 'Tramilar' which was later transformed into 'Tamilar, in India.
4. These details are gathered from the address Dr. S. R. Rao himself delivered in the Museum Society of Bombay on June 14, 1971. Dr. Rao is at present working on the Indus script as a Nehru scholar.
5. We leave out the consideration of Lahovary's fantastic theory that the civilisation which flourished once in the region beginning from Iberia in Spain down to India were all connected with each other in respect of religious rites and customs. His theory was based on the study of linguistic affinities but other similarities like ethnological and anthropological features do not support his theory.
6. Bulletin of the Institute of Traditional Cultures, Year 1976, July-December, pp. 155-6.
7. See the author's A Social History of the Tamils, Vol.I, p. 51. F. N.
8. Transactions of the Archaeological Society of South India, 1957-8, pp. 47-54.
9. Slightly different in area is the Gondwanaland which comprised South America and Antartica also.
10. Snowden, Jr.: Blacks in Antiquity, Harward University Press, 1970.
11. K.P. Aravanan, Dravidians and Africans, Ed. 1977 P.4.
12. Ibid, p. 12.
13. Ibid, p. 10.
14. Will Durant, Tho Story of Civilisation, Vo. I, p. 396.
15. Ibid.

ARCHAEOLOGICAL HERITAGE OF THE TAMILS

Dr. Suresh B Pillai

Archaeology, unlike the normative sciences, is not essential for the development of the country. This makes it all the more precious, as no amount of ingenuity could recreate our artifacts and heritage of the past. It is natural for every country to be proud of its heritage, whatever be its chronological and geographical span, and more so, if the heritage is the result of the intrinsic merit and indegenous development. We as Tamils have one such heritage and in this paper I am making no efforts to enumerate and describe it, but try to appraise our own efforts in recognising, evaluating and protecting the heritage.

Geologically the peninsula is accepted as one of the oldest settled areas of the world, and the prehistoric tools of this area have considerable amount of antiquity. Study of prehistory and palaeotology like many aspects of history, is a contribution of the European scholars and explorers. A vast amount of varieties of specimens were recognised and collected. It must be pointed out that the tradition and techniques stone tool making is handed over from the most ancient right down to the Megalithic schools, which co-existed as late as the period connected by the term of convenience "the Caṅkam times". The tradition of moulding stones must have been continued

from the Megalithic times to the time when the stone architecture formulates itself, and it appears to be a fallacy to conclude that the temple architecture developed out of the cave styles.

Up to till Cāminātha Aiyer discovered and popularised the Caṅkam classics, and particularly Cilappatikāram to an enchanted academic world, the antiquity of Tamil culture has never been appraised objectively. The European explorers who were very active have also failed to record the presence of ancient sites of cities, despite their knowledge of the exploration of the terrain, because they never suspected that ancient cities could exist in Tamilnadu. Lacking knowledge of classical Tamil and overwhelmed by the knowledge of Sanskritic sources and studies, the early researchists never evolved a pattern of approach to penetrate into the undated past of Tamilnadu. On the one hand they were discovering stone tools, which could be dated only in geological timings, and on the other, the epigraphs which dated the earliest Tamil dynasties from the sixth century only.

The European scholars and a band of Indian assistants, who developed into scholars later on, implicitly following the pattern of their master's method of research saw the commencement of the second world war freeze the funds for fresh exploration and discoveries. By about the forties, enormous amount of data, most of them epigraphs were, utilised and the frame of history fixed, which is still almost the same. The voluminous data on tools admitted civilization in various parts of Tamil nadu. From the prehistoric times, the archaeological history skipped long and jumped into the historical times commencing "datable" history with the Pallavas, whose name was subject to torture of analysis more than that of any other dynasty. The vast chronological span never recognised for some time the possible presence of some cities like Kavirippūmpaṭṭiṉam, Uṟaiyūr, Maturai and many others. Thousands of Megalithic burials, so characteristic of the Mediterranean races, of which the Dravidians are a branch, have been recognised, their easily

accessible locations noted and their type classified. Nothing serious was undertaken as it should have been, about exposing samples at every populated centre of the Megalithians and combing systematically the entire Tamilnadu. Archaeologists found nothing enchanting in working over the Magaliths, unlike working in scripts, epigraphs, architecture and bronzes and the study of the Megaliths was never serious. The production of literature on Megaliths was also not frequent and the archaeologists appear to have been satisfied with what they have done. The total information, as I have found is the classification of types of burials, the usual descriptions and drawings on potteries and concluded that they were created by the local inhabitants, probably the Dravidians.

But it is possible to proceed more than what these highly predantical literature brushes away. The concentrated locations of Megaliths have never been studied in detail. These sites where the ancient Tamils have left these concrete evidences in revered order. I have found always, to be adjunct to important habitations and ancient towns, abandoned when the subsoil water dried up, due to climatic vicissitudes, a common feature in the entire Putukkoṭṭai district. These burials help not only to date themselves, but also permit future analysis of cultural variations.

There are royal burials, burials of warriors who fell in war, of aristocratics, of the cymmoner, most of which are under fast destruction in the name of the expansion of agriculture. I point out two instances.

At a place called Iccaṭi in Putukkoṭṭai district, I found the presence of more than two hundred dolmens indicating that it was a site of some importance situated next to their abode. There has not been any serious archaeological reports about it and by about 1973 all of them were demolished in a day or two. The abacus of the superstructures were carried away and sold, the ground levelled and assigned to villagers

Thr greatest concentration of Megaliths, to my knowledge, was at the bottom of the hills of Cittaṇṇavācal in beautiful chronological order in hundreds of various kinds. It is obvious that these burials contained not only the remains of the laity, but also of the monks who lived here from the second century onwards. These burials were so dense, that one could only wade through the narrow foot path among the concentration of varieties. It is possible that these burials, being authored by Jain monarchism and the neighbourhood which patronised it, were of the only one of its kind, growing steadily amidst the thick of forest for centuries. All these were destroyed when the lands skirting the hills were given in pattah by thoughtless officials of the district. Here, we have lost the most magnificant and the concentrated of the Megalithic array. Not only here, but every where in the whole of Tamilnadu, evidences of this culture is being steadily wiped out, in the very recent years.

The knowledge of iron smelting, a legacy of this culture, has been described by an army officer in the Indian Antiquery and appears to have been brought to perfection, which may be seen in the creation of the canon at Tañcāvūr eastern gate, at a time when welding was never known in Europe.

The study of the art of the Muttaraiyars, a family which was believed to be nomades upsetting the established institutions, by the earlier historians, is being recognised as a separate branch, and the probe takes us into the Megalithic circular shaped structures, which have a direct bearing on the pre-Cōḷa architecture. Art historians have not, either by design, or by the habit of following the epigraphs, refrained from connecting the cultural influences, which have wafted into the circular sanctum of the Nārttāmalai temple, caused by the proximity of the Megalithic culture, the burials ofwhich we could see at Tayinipaṭṭi two miles away. The burials at Rājālipaṭṭi, by the very surface indications alone, appear to belong to the aristocrats, and the examination of the stone heaps indicate that they contain varieties of stone not found in the neighbourhood, and which have been brought, not by the descendents of the buried,

but through a set network of trade and commerce in stone with a wider horizon than what appears to be and that these burials are remains of not ordinary people.

It appears to me that there is a strange apathy and indifference towards the topological and comprehensive study of the Megaliths, which have not only a direct bearing on the local population, and its language, but also presents a direct link between the so called Caṅkam days and the beginning of the recorded historical sources. In other words, the study of the Megalithians dismisses the interregnum and hands over the inherited knowledge of handling their stone moulding techniques to their successors in Toṇṭaimaṇṭalam, in Koṅāṭu and elsewhere. Obviously the glamour of the epigraphs was more attractive than the exploration of the terrain, which deterred them (except those who were very keen). It is also possible that the researchists were overhelmed by the apparent magnitude of the number of the Megaliths and the imagined monotony of their kinds. To be more blunt, this has actually resulted in lack of courage in altering the frame of history of the forties we already mentioned, by believing it to be beyond imperfection. Whatever new discoveries were made, were reluctantly reserved if it would tarnish the picture of the earlier frame and of the historians, for whom the Pallavas ascended with the dawn of history in the Tamilian horizon.

We now go to the pre-Pallavan days, to the yet undiscovered but gradually being recognised heritage of the classical metropolises and sites. The details and descriptions portrayed by the classical literature in which archaeological information abound, were deemed for a time as more romantic than datable until Mortimer Wheeler recognised Greek potteries from the seashore belt, which not only gave authentic chronology of South Indian Archaeology, but enthused the Tamil scholars greately who were longing for external evidences to date their classics. The literature, especially Cilappatikāram was fixed

around the second century A.D., on the line with the date of pottery and punch marked coins. The chronology of the rest of the literature was fixed earlier to Cilappatikāram in juxtaposition of grammar, morphology and syntax and other linguistic features. Consequently the depictions within ceased to be hyperbolic, but account of eye witnesses, and the anecdotes taken for stories turned into acceptible versions but yet to be dated.

The younger generation of Tamil scholars, wrenching themselves free from the widest dating which would stun even geological chronology, set themselves and their researches on a saner footing. In this wake great contributions to historical and archaeological chronology is being made, perceptibly, but not yet comprehensively.

The researches leading to the exploration of the surface and the excavations at the site, of Kāvirippūmpaṭṭiṇam is the result of the discovery of Cilappatikāram and of Pattuppāṭṭu. Archaeologists were not, till recently aware of the presence of Kāvirippumpaṭṭiṇam. The specific description locating the site at the estuary of Kaviri, the presistant interest in classics, the discovery of potsherds and coins of ancient date, the desire to revive the greatness of Tamil culture, the increasing awareness of the helb to archaeology by the vernacular sources, the realisation by the archaeologists that they were languishing behind by alienating the Tamil sources, the efforts of the Tamil scholars in being more methodical, all combined put Kāvirippūmpaṭṭiṇam on the archaeological map. Laid current with the rediscovery of the classics, the name and recognition of Kāvirippūmpaṭṭiṇam is the result of recent efforts. If only Mortimer Wheeler and his faithful band of assistants, whom he brands as mercurial, were mindful of Tamil classics, they would have excavated this magnificant site instead of the barren Arikkameṭu, made much of in official colour, simply because Wheeler touched it. It is to demonstrate the latent archaeological potentialities of the classics for excavations. I am dialating on

Kāvirippūmpaṭṭiṉam. I myself have benefitted in the discovery of some major town sites, the first clues for which the classics furnished.

No amount of knowledge of Sanskrit would help in the study of the terrain and the surface indications of ancient cities of Dravidian zones. What is of extreme importance and of help is the reconstructed Proto-Dravidian and further development of topology and toponymy which should be a preliminary step before actual evidences are searched for. If the archaeological potentialities of the ancient classics are not recognised, it is the natural result of the elder archaeologists emphasis of Sanskrit sources, which are naturally silent over the geography and terrain of Tamilnadu. Proto-Dravidian topology and toponymy are interdependant subjects, farming a unit which should be made obligatory for institutions which impart knowledge in this discipline.

Development of this sub-discipline correlated with the surface evidences would help excavation of ancient Uṛaiyūr, Maturai which is allowing modern towns to grow on the ancient sites, Koṭumpaḷūr, Āṛkāṭu of the classics and several post-Caṅkam sites in the very proximity of the Caṅkam sites like Kiṭaṅkil, Nākattīvu, Paḷayāṛai and a host of others. As a professional archaeologist, I do not dismiss as meaningless the Ciṛupāṇaṉ's words "உறந்தையும் வறிதே...மதுரையும் வறிதே... வஞ்சியும் வறிதே...... spoken to eulogise Nalliyakkoṭaṉ. They were the state of affairs, uttered with feeling after the nautical wealth ceased to float in the land, with the anti-meridian trend of Roman commerce and the inundations of the sites by flood. The surface evidences confirm, the post classical literary memory of the sites ceasing to exist due to floods, disestablishment and migration of royalties and the infiltration of Buddhism, Jainism and the Vedic elements vying with each other.

Posterior to the post Caṅkam cultural heritage, we have that of the datable art and architecture. The medieval litera-

ture help the study of iconographical heritage of the Tamils and this wealth is the most easily accessible, easily corroboratable with Sanskrit and Tamil sources, most glamourous, the most photographed and rendered as if the most valuable heritage of Tamilian archaeology. I need not speak on the art heritage of the iconic sculpture of the Pallavas and the Cōḷas. It is well known, having been repeatedly written about.

If any aspect of the Tamilian archaeological heritage had been allowed to pass into oblivion, is that of the art of the Tamilian Buddhists and Jains. They were obliterated by the Cōḷas, well ahead of us, and our historians never thought of checking the validity of the study of the epigraphs, with the study of the sites of the epigraphs. I have demonstrated elsewhere, that the art of the Tamilian Buddhists were more lavish than that of the Pallavas and the Cōḷas of the Tañcāvūr line, and I am convinced that the talents of the stone-structural architecture of Tamilnadu was their contribution. They imitated instone, the woodwork, with the knowledge of the stone hand ling bequeathed to them by the ancients. The so called cave styles were more of Jain contribution and of Jain monarchism, which created the style and fashion all over the Dravidian area, from the general trend of which, the Pallavas and the Pāṇṭiyas were drawing. My study of architecture, as a discipline by itself indicates that contrary to the current epigraph oriented art historians, structural architecture in Tamilnadu preceded the cave styles. The post-Caṅkam art was a creation of the amalgamation of the Buddhist and the native on the onehand, and on the other the Jain and the native, depending upon different geographical zones.

We have enough evidences at centalai, at Tārācuram, Tiruvalañcuḻi at the māṭakoyils at the sites where the images of the Buddhas are available, and at several temples which contain dismembered parts of the earlier structures, the dates of which run prior to the seventh century on reconstruction. I find that Buddhism are its followers have completely deserted Tamilnadu,

as they were the mariners who with ease transported their religion to the Indies, when the time of troubles was scented. By about the rule of Kulottuṅka II. unowned Buddhist structures in Cōḷa nāṭu were taken over, remodelled and rebuilt and even destroyed, which theory I have already advocated.

I predict here, that in any of the future excavations in Tamilnadu, especially at the ancient city sites, we would find more predominating evidences of Buddhism and Jainism than we would expect. In this context, I recall the discovery of the Buddhist remains at Uṟaiyūr and Kāvirippūmpaṭṭiṉam. It is the responsibility of the Tamils to search for and reconstruct this heritage also, which has produced considerable amount of literature, both in Tamil and Pali, the bronzes as we see from Nākapaṭṭiṉam and engineering talents which is the surmisable from the study of the temples in the coastal belt, besides the nautical literature and knowledge, which have been totally lost and possibily fresco and painting all of which were systematically destroyed by the Cōḷas, especially by Kocceṅkaṉ. The memory of this heritage dwindled to nothing, mainly because this heritage was already destroyed a thousand years ago, and whatever lingered were lost in amalgamation with the developing Hindu religion.

Negligent attitude towards and over emphasising textualised Sanskrit sources, failure to distinguish the discrepancies between the epigraphs and architecture, researchist's ignorence about the internal evidences in Pali, Ardhamagadi and other heterodox Tamil lores, which were all produced from inside Tamilnadu, and finally the non-recognition of the need for a fool proof methodology for the study of Tamilian archaeology, combined, have failed to record the most adventerous, the most exploratory and the most talented in lithic and wood and most nautically minded heritage, bequeathed by the Tamilian Buddhists, who had a Pantheon of their own in the Delta. Tamilian Buddhists produced a luxurient culture aided by the Coḷas of Paḻayāṟai from where unimpeachable Buddhist evidences are

already known. If and when Buddhist evidences are recognised in future research, it would demonstrate unmistakably how the current system of analysis is so grooved in prewar methods of historiography and archaeology, and how susceptible to the superficiality of the sources, which intentionally presented one type of information simultaneously concealing another. The transmarine art heritage of the Tamils is the most historically romantic and the least persued subject, and it would be difficult to do so for some decades untill the South East Asia quites down. For the reconstruction of the elevation and the ground plan of the Buddhist structures in Kāviri Delta, actual remains in this transmarine zones present links.

Then there is the stupendous archaeological wealth in the form of epigraphs, the sum total portrayal of which must be taken with caution, without being engulfed by their numerical weight. Geographically they are denser in the delta, sporadic elsewhere, and emenating exclusively from the canonical sources shielding the non-canonical and vernacular sources, which are in the majority. The result is that the religion of the Kāviri delta with Siva at the head of the Pantheon, had been presented as if the only main faith of Tamilnadu. But the field archaeologist would find that the maternal elements of the Pāṇṭiya domain, the ancestral worship of the Koṅku country, the Captamātar worship of the Naṭunāṭu and the like, which draw larger devotees of the population than that of the canonical temples of Tamilnadu, still predominate and needs to be written about for an unbiased and balanced religious heritage. It must be observed that the bulk of canonical literature is from the domain of the delta of the Cōḷas, and that the fleetings of the Nāyaṉmārs were mostly confined to this riverine flanks. This does not mean that this hagiological and hagiographical literature is representative of Tamilnadu different and needs to be sojourned into. The picture, as I have observed is of absorbing interest, presenting the elements of primitive religion of the prehistoric days, still alive in multifarious forms, demonstrating the continuity of the basic elements of the Tamilian traditions.

As already another scholar is evaluating its history, I am by-passing the heritage of the scripts, of Tamilnadu especially the curvilinear variety, the history of which is under the greatest test now about its parentage.

I know that, because, I feel that I have passed the meridian of archaeology and trespassing into history, which is not my domain. I would be happy if I have made you to contemplate about what I think is the defossilising of the frame of the thirties and forties, by my provocation, the main aim of which is the revaluation of the archaeological heritage of the Tamils, with a multidisciplined approach.

Before I conclude, I wish to remind the academicians and officials that Archaeology as a tool of emotion can be abused. This has happened actually in Tamilnadu for a decade, particularly during the emergency, wasting enarmous amount of time, money and energy, in almost unproductive labour. Let us develop archaeology into a discipline of History and Tamilology, try to retrieve the scientific technology of the ancient Tamils in metellurgy, structural engineering, soil sciences, geology and the techniques of handling stones in which Tamils had few peers, and record it for the future use, rather than talking merely about the glory of the deed and dreamy past.

RECENT ARCHAEOLOGICAL EXCAVATIONS IN TAMILNADU

Dr. K. V. Raman

Archaeological wealth of any country is not confined to the standing monuments and art-productions that are on the surface of the earth; but the materials that lie buried in the womb of the Earth for centuries also form an interesting aspect of our heritage. Now several methods and techniques have been evolved to study the buried materials in a systematic and scientific manner. These methods are applied variously to investigate problems relating to pre and proto-history as well as historic archaeology. These methods help us to unearth and study buried past in a sequential and chronological order. Here in this paper excavation works conducted in Tamilnadu in the recent past are briefly summed up and their results assessed in a broad perspective.

There is no gain saying the fact that on the whole archaeological activities have been on the increase in our country even from 1947 and more especially in the last two decades. Particularly, this activity is seen in the form of systematic exploration in different parts of our country, followed by some problem-oriented excavations in selected sites which have to a great extent thrown new light on various aspects of proto-historic and historical sites. One important aspect of the exploration con-

ducted in this last decade has been a systematic village to village survey of antiquarian remains in some Districts of Tamilnadu and Kerala, the results of which have been only briefly published in the Indian Archaeology—A review. This work has brought to light many hitherto unknown archaeological sites both ancient and medeival besides temples, sculptures, inscriptions etc., but only brief reports on the findings are available. This work has been mainly carried out by the Archaeological Survey of India. Other agencies of works are the State Department of Archaeology in the respective states—and the Universities, especially University of Madras with its full fledged Department of Ancient History and Archaeology has been conducting systematic excavations and explorations besides undertaking art studies as a part of research programme. If any particular trend can be singled out as an outstanding feature of the archaeological activities of last ten years it is the emphasis laid on Field Archaeology as an important aid to understand the panorama of human life in various stages in the state. Comparatively speaking work in the pre-historic field has been almost negligible in the state of Kerala. Broadly speaking and few general trends can be discerned in the activities.

During the first two decades after freedom, one of the important problems taken up for study was the plotting of the Megalithic monuments in Tamilnadu and Kerala and a study of their typological classification followed by some excavation like those of Sānūr (Chingleput District) Amirtamaṅkalam, Kuṉṟattūr, Porkaḷam in Cochin etc. This has given us a fairly good picture of the important phase of the proto-historic Iron age of this area. In the last ten years, a turn towards the investigation of historical sites of this area is noticeable. This kind of work was long overdue in Tamilnadu and Kerala which have a rich legacy of literary works going back to the beginning of the Christian era, usually referred to as the Caṅkam literature. Places mentioned in that literature like Uṟaiyūr, Kāviripampaṭṭiṉam, Kāñci, Koṟkai, Karūr, which are mentioned as either capital cities or port towns or headquarters of

the chieftains have been subjected to archaeological investigation. This is an important achievement of Archaeology in the last ten years. In so far as it has opened in few chapter in the understanding and interpretation of the material culture of this area from the Early Historic through medieval and modern periods. Scientific digging and stratigraphic analysis of the field data from these ancient sites have brought to the fore the new set of evidence which can be correlated with literature.[1] Correlation is also possible with other ancient sites in other parts of India to get insight into the different patterns of life and yet their underlying unity.

The archaeological evidence obtained from these excavations is very significant as they not only provide much confirmatory evidence but also give profound insight into the different aspects of the material culture and day to day life of the people of this area in the past.

Another feature of the development in the last ten years is with regard to scientific multi-disciplinary approach to some of the pre-historic problems of this area. Madras was known to yield pre-historic tools right from the days of Bruce Foote more than 100 years ago. Later on some systematic work was done by late Shri V. D. Krishnaswamy and others in the Kortalayar (Palar) Valley. Where some geological correlation and typological analysis of tools formed part of their study. After some lull, the work was continued in the river terraces of Kortalayar by the Pre-history Branch of the Archaeological Survey of India. The most important feature of this work is a series of excavations in the river terraces and in and the near by cave floor in *Kuṭiyam* (Chingleput District), as a result of which a closer understanding of the geological formation and the human artefacts associated with them have come to light. Moreover, on the basis of geological formation a sequence of the tool types has been worked out for this area which has helped to correct a few errors and also presenting a workable sequence of technique and typology. The field of the pre-history a notable development was marked by the excavation at Paiyan paḷḷi in

North Arcot District by the A.S.I. 1967-68. It has given substancial evidence about the Neolithic settlement in Tamilnadu which was hitherto unknown. Even Bruce Foote has noticed and suspected some Neolithic settlements in the hills of the Shevroy hill at Salem. In the meantime, considerable excavation in Karnataka and other parts of Deccan have yielded important results with regard to the Neolithic settlements there with firm carbon datings, especially in the places like Tekkolkota and Sanganakkallu. Similar work was long over due in Tamilnadu and Paiyampaḷḷi excavation provided the welcome clues. It has helped to link Tamilnadu with the similar cultural complex in the Karnataka in the house pattern, tool equipment, situation of the habitation etc. Carbon dating also has helped us to fix the Neolithic settlements in Tamilnadu some time around 1500 B.C. This culture was found to be followed by Iron age culture for which carbon dating 300 B.C. has been obtained. Some interesting details with regard to the house pattern, ceramic equipments, terracottas etc, have also been recorded throwing fresh light on this problem.

The Department of Ancient History and Archaeology is continuing this investigation in the Districts of North Arcot and Dharmapuri and Salem. It has plotted a number of sites yielding Neolithic celts at places like Kallārimalai near Āmbūr and Appukkallu near Vellore, Mallapāṭi near parukūr in North Arcot and Dharmapuri Districts. At Appukkallu, an extensive ash mound was located and excavation conducted at few spots which was yielded mainly the vestiges of Iron age folk with survivals of the Neolithic cultural traits like the Neolithic celts. Vestiges of occupation was found on the slopes of hills as well as down the hills. The Megalithic level has yielded a carbon dating 300 B.C.

A Mallapāṭi, near parukūr a rock shelter with some thin occupation deposit of evidently Neolithic folk has been noticed. A Neolithic celt in three fourth stage of preparation was found on the floor of the rock Shelter. Excavation is to be conducted

by this University this season. As a result of this work some additional data regarding the pre and proto historic cultures of Tamilnadu and these affiliation with similar settlements in the neighbourhood will emerge. The diffusion pattern of the cultural movements can also come in sharper focus as a sequel.

Here we can briefly touch upon the results of the excavation done in Tamilnadu and Kerala.

1. Kāvirippūmpaṭṭiṇam
2. Kāñcipuram
3. Uṟaiyūr
4. Koṟkai
5. Karūr
6. Ukkraṅkōṭṭai
7. Vāsava Camutram
8. Pērūr (Coimbatore District)
9. Nattameṭu (Cuddalore Taluk)
10. Cranganore (Kerala State)

1. Kavirippūmpaṭṭiṇam

Kāvirippūmpaṭṭiṇam or Pūmpukār the celebrated port city of the Early Colas is now an insignificant fisherman's hamlet on the eastern coast of Tamilnadu, where the river Kaviri joins the sea. The early Tamil works like *Cilappatikāram*, *Maṇimēkalai* and *Paṭṭiṉappālai* mention about its past glory. The *Periplus* mentions the coast country which lies on a bay obviously referring of the port city of the Paṭṭiṇam. Ptolemy calls it as the 'Kaberis Emporion', and it is also mentioned as a port in the Akkita Jakata.

The explorations and excavations conducted by the Archaeological Survey of India, since 1962 have clearly established that in spite of the constant duel between the land and the sea, the ancient city had not been fully engulfed and atleast a few portions of it are still lying buried. Detailed excavations done at three places resulted in the discovery of three important

monuments like a brick-built wharf at Kiḷaiyūr, a water reservoir at Vāṇakiri and a Buddhist monastery at Mēlaiyūr (Pallavanēsvaram).

The wharf was found in a low-lying area and it was built of large sized bricks (24"x16") and it was lined with sturdy wooden-poles for anchoring the boats. *Paṭṭiṉappālai* describes such wharves where the boats were moored to wooden poles for loading and unloading purposes, like a row of horses kept in a stable. Small boats used to ply in the backwaters of Kāvirippūmpaṭṭiṉam carrying salt to the interior places in exchange for paddy. Carbon dating of the wood-specimens has given its date as the 3rd century B.C. At Vāṇakiri, a brick inlet channel with sluice gate was excavated. Here a punch marked coin was found in the same level, besides the black Rouletted ware of local manufacture. The structure shows that irrigation facilities were carefully built. A Cōla coin with their tiger emblem was also recovered.

There are a number of literary references to show the Buddhist association in the Kāvirippūmpaṭṭiṉam. According to the Buddhist work *Abidammavatara*, its author Buddhadatta stayed in a Buddhist Vihara at Kāvirippampaṭṭiṉam. This is datable to 5th century A.D. and during that period this place continued to be a resort of the Buddhists.

Archaeological evidence confirms this literary and traditional accounts. An entire wing of Buddha Vihara consisting of seven rooms, each about 8' square was used for the residence of the Buddhist monks. A fine copper image of the Buddha in dhyana pose and beautiful stucco figures were found in the excavations. A large limestone slab bearing the sacred feet of the Buddha (Buddhapada) and other auspicious symbols like the Puranaghata, Swastika etc. is strikingly reminiscent of similar ones found at the famous Buddhist centres of Andhra like Amarāvati and Nākārjuṇakoṇṭa with which Kāvirippūmpaṭṭiṉam undoubtedly was in live contact. Besides these,

Roman coins, Rouletted Pottery and several beautiful terracotta figurines were found here. The excavations so far done have clearly established that the sea erosion had not done full damage to the ancient city and a few portions at least still like buried in land, secondly, it has yielded many antiquities and other valuable data regarding the aspects of the material culture of Tamilnadu.

Kāñchipuram

Kāñcipuram is situated about 45 miles south west of Madras. It is one of the oldest cities in South India. Several works of Caṅkam period mention Kāñci was an important city. Later on Kāñci was the capital of Pallavas who played a dominant role in the political and cultural History of South India which maintained close cultural relation between South East Asia. It is referred to in early Tamil literature as Kāñci, Kacci, Kāñcimānakar etc. According to Hiuen Tsang, Kāñci was about 6 miles in circumference it had then several monasteries and temples.

The Department of Ancient History and Archaeology, University of Madras took up excavation at Kāñci the heart of the ancient city. The excavation yielded archaeological material belonging to the cultural periods covering the pre-Pallava, Cola and Vijayanakar periods.* Period I (A, B) (3rd B.C. to 4th A.D.)

The period I-A was represented by the fine Black and red ware with some of the sherds bearing painted design, and second sub-division B was marked by the use of Rouletted ware, thick Black and Red ware, beads of Semi-precious stones, one of the greyware was found to bear five Brahmi letters (pu ta la ta su) of the Ist-2nd centuries A.D. This seems to represent the name of a Buddhist monk, *putalatisa*. A few brick structures, possibly forming part of a Buddhist shrine were also found, belonging to his period. Period II—Circa (4th A.D. to 9 A.D.) This was distinguished by the occurence of amphorae jars, a fine bright red and orange slipped were glass and stone objects were found. Period—III—was represented by the use

of the polished red wares, coarse red wares, a few sherds of the Chinese celadon ware were obtained. The archaeological evidence so far obtained not only confirms the antiquity of Kāñcipuram and its association with Buddhism in the early centuries of the Christian Era, but has provided glimpses of the art-heritage of the period.

In KCM 4, remains of a stupa-like structure were formed in the lower most layer. The structure consisted of four courses of baked bricks. The bricks in the lower two courses formed a segment of a circle while the upper courses were found t o run straight. Further, the structure consisted of two walls running in North-South direction and lying one above the other. While the upper wall was straight (brick size 56x23x8 cm) the lower wall was curvilinear on plan forming a segment of a circle. Around the structures were found a number of post holes suggests, a some kind of roof on the brick structure. This according to excavator indicates the remains of a Buddhis, stupa at Kāñcipuram. Other finds, Rouletted ware terracotta coin moulds, terracotta ornamented figures, glass beadst amphorae jars indicate the ancient cultural heritage of Kāñci. The discovery of the double fish motif and coin mould with a Ujjain symbol indicates the influence of the Satavahanas in this region.

Uṟaiyūr

Uṟaiyūr which is now a suburb of Tiruccirapaḷḷi town of Tiruchi District was one of tha famous cities of ancient Tamil Nadu. Situated on the south bank of the Kāviri river, it was the capital of the early Cōḷas of the Caṅkam period. It was known by many names such as Uṟaiyūr, Uṟantai, Kōḷi or Koḷiyūr, Uṟakapura etc. The *Periplus* of the Ist century A.D. refers to the place as 'Argaru', and calls it the capital of an inland district. and also mentions it as a great centre of trade in fine cotton stuffs. The ancient Tamil Caṅkam works like the *Akanāṉūṟu*, the *Puṟanāṉūṟu* works contain copious references to the city and its political and commercial and religious

importance. After the decline of the Colas, Uraiyūr practically lost its political importance. Uraiyūr later on merged with the bigger town of Tiruccirāpalli.

The excavations were conducted by the Department of Ancient History and Archaeology, University of Madras from 1964-68.* The excavations have yielded the occupational deposits and cultural materials belonging broadly to two periods period-I (first four centuries A.D.) and period II (5th to 10th A.D.). The occurrence of a number of sherds with Brahmi inscriptions is an interesting feature; one of the long inscriptions mentions the place named *Mulanpedu.* But all inscriptions are short and fragmentary on palaeographical grounds, and other associated, finds, like Rouletted ware, russet coated ware, finds etc. are datable to first three centuries A D. An important structure discovered was a brick-built dyeing-vat found at the depth of 7 '10' in URY-4. It consisted of one square and other rectangular chamber laid diagonally opposite to each other. This structure has close similarity to the similar dyeing vat excavated at Arikkamaṭu. It is interesting to note that Uraiyūr from ancient times to this day, has been a leading centre of handloom textile industry in South India.

In URY-II an interesting array of post holes in a peculiar plan were laid bare; probably they were meant to erect an altar for some ritualistic purposes. Further, rammed clay flooring laid one above the other and foundation level of a building laid with rubbles give us a good idea of the pattern of house construction and the materials used by the common folk. These vestiges in the form of private houses, bricks, blades, bangles, metal objects, terracotta toys give us a fairly good picture of the material culture of the people of ancient Uraiyūr.

4. Korkai

A town of the Caṅkam period, is now a small village on the Tampiraparaṇi (Porunai) delta five miles inland and two miles west of the river. It is referred to frequent in the Caṅkam literature and also in the Tamil epics. It was a pearl market and the seat of the Pāṇṭiyaṉ royalty. It was first

excavated by Caldwell in 1876 and followed by the State Department of Archaeology, Tamilnadu in 1968-69.[5] The excavation revealed a continuous occupation of the site, from the Megalithic period to the present times, besides the Megalithic Black and Red, plain red, red slipped wares and Rouletted sherds of local origin were also obtained. In KRK-1 one important finds of a coin of Rājarāja I Cōḷa king was recovered from the upper levels. In KRK-3 the foundation of a Medieval structures were met with. The site yielded several rings ring-wells or soakage pits and part of a brick structure. Potsherds bearing Brahmi letters, large quantities of pearl oyster shells were uncovered, for this was a pearl market as the text says.[6]

5. Karūr

Some excavations were also conducted by the State Department in Karūr, which is identified by some scholars with Vañci capital of Cērās. Details of these excavations are not yet available.

6. Ukkiraṉkoṭṭai (Tirunelveli District)

The Southern circle of the Survey, conducted excavation at Ukkiraṉkōṭṭai *alias* Karavantapuram an important fortified town frequently mentioned in the Pāṇṭiya inscriptions of 8th and 9th centuries A D.[7] A trench laid across the fortifications, revealed a 4m wide wall, made of mud bricks and a moat, partly cut into the bed rock. The inner side of the fortifications wall was found to be reinforced by rammed earth in a sloping profile. The excavation within walled area revealed cultural deposit, datable to 7th to 10th centuries A.D. Within the fort there are temples with 9th century inscriptions and sculptures.

7. Vasavacamuttiram (Chinglepet District)

Following the discovery of amphorea jars, as a result of indiscriminate digging by the land owner for obtaining lime shell the Department of Archaeology, Government of Tamilnadu carried out excavations at Vasavasamuttiram at the mouth of the Pālār river.[8] The excavation revealed only one period of occupation. Two ringwells, located close to each other, were

exposed in the digging. It was gathered that a brick lined pit with a drain had existed near the ring wells, which had been dug away by the land owner. Other finds were rouletted ware, amphorae jars. Hence, the site seems to have remained under use only for a short period (Cir—2nd century A.D.) but has revealed vestiges of Indo-Roman contacts.

8. Pērūr 1970-71 (Coimbatore District)

Pērūr near Coimbatore was another ancient place occurring in the literature and inscriptions of the 7th and 8th centuries A.D. Near the vicinity of the temple a big mound yielding ancient pottery was located by the author. The southern circle of the Archaeological Survey of India, carried out trial digging at Pērūr situated on the western bank of river Noyyal, a tributory of Kāviri, the ancient site is locally known as Nattam.[9] The excavation revealed a sequence of three cultural periods each overlapping with the other and suggestive of a continuous occupation, from Ist century A.D. to 9th century A.D. Fine russet coated sherds with graffiti besides semi precious stone beads have been made.

9. Nattamēṭu

A site near Kāraikkāṭu, six miles from Cuddalore has yielded by materials similar to Arikkamēṭu. This was excavated by the author on of the A.S.I., Southern Circle.[10] There were more than a dozen fragments of amphorae (some with residue of resin) besides fine grey Rouletted were sherds have been found. Clear evidence of glass manufacture on the spot to make beads and bangles have been found on the spot in the form of crucible, waste glass slag etc. Numerous specimens of semi-precious stone beads were recovered. However the site is covered in the huge deposits of sand from near by sea coast.

10. Cranganore (Koṭuṅkallur–Kerala State)

The Southern circle of the survey, in collaboration with the Department of Archaeology, Government of Kerala, under Shri K. V. Soundararajan and the author carried out excava-

tions at various places in and around Cranganore which was suspected to be Vañci the ancient capital of Cārās.[11] Viz. at Karuppadana, *Kilattali*, Matilakam, Tirukulacekarapuram and Tiruvañcaikaḷam. The excavations revealed cultural remains of 8-9th to 11th centuries A.D. belonging to the period of the Cārās of the Second Empire who had their capital at Koduṅkallur alias Makotayapuram now called Cranganore.

The excavation at *Kilattali* has revealed a one-metre thick cultural deposit yielding a sturdy red ware and flat roof tiles similar to those found at Cēramānparampu. Thirukulacēkarapuram revealed a 70 cm thick occupation deposit inside the temple premises; the earlier layer yielded the usual red pottery and flat of roof tiles ascribable to the 10thA.D. of the same period. At Matilakam excavation revealed at 1.7m. thick occupation overlying the natural sand. Several massive walls of laterite were exposed, measuring 1.12x12M. Chinese celadon ware, and Cōḷa coins (10th 11th A.D.) and hundreds of small earthern lamps were picked up from this site. This place is referred to in literature as place where there was a Jainpaḷḷi, probably Kuṇavāyil-Kōṭṭam.

Thus, the foregoing account would show that considerable work has taken place in the field of early historical archaeology throwing welcome light on the important and ancient towns of Tamilnadu. Much sustained work is called for in this direction. Similarly the habitations associated with the Iron Age and the Neolithic—Palaeolithic periods would help to connect Tamilnadu with the neighbouring states like Karnataka. Excavated structures and objects have given us new insights into the ancient arts and crafts and technology of ancient Tamilnadu and their links with the contemporary cultures elsewhere.[18]

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HERITAGE OF TAMIL CULTURE: POLITICAL CONCEPTS AND ADMINISTRATIVE INSTITUTIONS

K. D. Thirunavukkarasu

The Tamils have reached the present stage of living through a series of steps in civilization, beginning with a stone age, followed by mesolithic and neolithic ages, and an iron age etc. These various stages of cultural development have been modified by the persistent influence of local environment of the country.

Religious organisations have developed with the formation of society; contacts with strangers possessed of better weapons, tools, clothing etc. or even good food stuffs or valuable resources, agricultural or mineral led to war or trade, according to the relative strengths and dispositions of the ruling class. Internecine wars, or natural calamities have driven people to migration or invasions. All these have generally influenced the political conditions of the country leading to the changes in polity and political thoughts.

To understand the political concepts of the Tamils in this time perspective, it is necessary to look at the historical background, as many of the current views and practices are more or less traditional, having been handed down from one generation to another. It is also necessary to know the origin of some of the ancient customs and conventions in order to assess accurately the evolution of the political ideas and institutions of the Tamils.

Sources

Caṅkam classics are the earliest original source in which we may find many number of references to certain political ideas and institutions of ancient Tamiḷakam. The second part of Tirukkuṟaḷ sheds more light on the development of political thought and the administrative organisations of the Tamils. Besides innumerable references in the Mediaeval Tamil literature, some of the copper plates and a large number of inscriptions of Tamilnadu are of immense help to us in tracing the development of political concepts and the administrative institutions of the Tamils.

Kingship

Monarchy was the only form of government that was prevalent in Tamilnadu through the ages. There was no clear distinction between the origin of the kingship and the state. The origin of kingship, one of the fundamental problems of political science is shrouded in mystery. Scholars have attempted to trace the origin of kin gship in two different angles.

The king is called either *Vēntu*, *Vēntar* or *aracar*.[1] The word *Vēntu* or its variation Vantan, appears to have been derived from the root *Vēm* which means Vēṇṭal, i.e., 'being loved'[2]. Hence, it is probable that in the beginning, the king was a dire necessity to the people for their own sake. The word *aracar* can be derived from the root *aracu*, i.e., kingship, which gives some clue to understand the origin of kingship. *Maṉṉaṉ* is another important term that implies the meaning, that the ruler or the king has been considered by the primitive people as a 'permanent protector'. So, the kingship has been acclaimed as a permanent social institution which bestows protection to the people.

Origin of Kingship

According to Prof. P. T. Srinivasa Iyangar, "The oldest Tamil word for a king is *kōṉ* or *kō* which also means a cowherd. This implies that kingship arose first in the pastoral stage of

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the evolution of human life. It is this stage that man began to acquire cattle as wealth. *Pacu* being the earliest form of wealth that man could acquire. Pastoral life required that a tribe should settle with its wealth of cattle and sheep, constantly reproduce their kind. The sons of a herdsmen may partition the herd belonging to the family among themselves, but the pasture-land cannot thus be partitioned for, where a small holding of a rice-field may well be cultivated by its owner and arable land may continue to be sub-divided, for grass fields, below a minimum size are unfit for pasturing a herd. The *patriarch* of a *tribe* thus acquired great influence and became its king. Hence the word *kō*, cowherd, came to be applied to a king when kingship evolved.[3] From this observation, we understand that the kingship appears to have originated in the pastoral region, where the chief of the cowherds tried to protect and guard the herds from the cruel animals and the envious neighbours.

There is another view which attributes the origin of kingship to the earliest 'communal republics' of Tamilnadu. K.N. Sivaraja Pillai traces the origin of kingship from the early history of the Cōḷas. He says,

> The people seem to have existed as village communities under the direction of *Kiḻārs* or the village elders. The eldest member of the family had the direction of affairs in his hands, assisted of course by the village assembly periodically envoked. The term *Kiḻamai* means right of possession. The abstract concept is undoubtedly a later growth and should have devoted at first the right of the village elders or *Kiḻavar*. In course of time, the village communities grew in number and size and they held together as a union or confederacy of a number of such communities presided by a *Vēḷ* or *Kō*. This Vēḷ or Ko had a number of *Kiḻārs* and *Vēḷs* were the executive heads and presidents of their respective village assemblies and confederacies,

their powers were probably very limited in the time of peace by the authority of the general assemblies of the villages.[4]

Then he points out the gradual development of kingship and concludes that:

> For territorial expansion of peaceful agricultural communities seem to have placed themselves under leaders of military genius, who later on turned into autocrats, pure and simple, and robbed the communities of their original rights and powers.[5]

This observations will give a fair idea about the probable origin of kingship in Tamilnadu. These views about the origin of kingship in Tamilnadu may be conjectural. But one could not easily set aside them because they are based on the evolution of culture in the four-fold regions of Tamilnadu.

Most of the institutions were regarded in ancient India all due to divine agency or inspiration and the State was no exception to this rule. But, the scholars who have ascribed two different explanations for the probable origin of kingship in Tamilnadu did not attribute divine qualities or supernatural causes.

After the impact of northern ideas and concepts, the Tamil people began to think and identify their king with *Māyōn* or Lord Vishnu, who has been acclaimed as the protector of the world.[6] Even, in that stage of acculturization, Tiruvaḷḷuvar, the great sage and seer of Tamilnadu gives no hint of the theory that the king is in any sense divine or that he wields divine power. The only verse in which the king is called a 'god' makes it very clear that this is a name given to the just and benevolent prince because of his qualities, and not because of his office.

> The king who rules justly and guards his
> realm shall be thought of as a god to men
>
> (Kuṛaḷ 388)

But, in the age of the Bhakti movement, king has been fully identified with *Tirumāl*, the protector of the world.[7] Then gradually kings were considered as the embodiment of the Ashtatikkuppālakas, the guardians of the eight corners of the world.

Monarchy

Kings of the Tamilnadu were known for their benevolent rule. They were even considered as the very soul of the people who ensure a peaceful and benevolent social order.[8] He was expected to act according to the principles of *Aṟam*, i.e., Righteousness, just as the humblest citizen. The king who swerves from virtue, even to the slight extent of being hard of access and careless in judgement will be delivered of his sovereignity.[9]

The monarchy was hereditary in character. The monarch was an autocrat whose powers could not be curtailed or checked by institutional devices. The king was expected to maintain the dignity of his office by looking after the welfare of the people and maintaining law and order. He had his prerogatives and his duties. The throne was not a bed of roses but was one of thorns. A king who does not look after his subjects as a mother looks after her children, will go to hell.[10] Thsi is the picture we get from a cursory glance of Tamil literature and inscriptions.

Aids to the King

Vaḷḷuvar expresses that 'He is the chief or overlord of kings who owns (1) army, (2) Subjects (population,) (3) food supply, (4) ministers, (5) friends and (6) defences (Forts).[11] In this Kural, many historians have found the concept of 'Saptanaga theory of Kautilya and others. According to this theory, that the 'King' and his six 'associates' or 'limbs' make the saptanaga But, Tiruvaḷḷuvar does not mention the six as the associates of the king but only as aids or instruments. In this Kuraḷ, only six instruments or aids that are indispensable for a king are

mentioned. There is no clear distinction between the king and the state. The king, his advisers, his army, his subjects, his territory, his allies are mentioned in the Kuraḷ. So, we can infer that the abstraction called the 'State' was not known to the Tamils. Throughout the history of Tamilnadu, we find that this has became a cherished tradition among the Tamils.

Ministers

Ministers were the advisers and executives to the kings of Tamilnadu. The responsibilities of the ministers were great. They were learned and discharged their functions according to the means, time and place.

The Council

There were two councils which have controlled the policy of kings by a system of checks and balances. One is called *Aimperum Kuḻu*, or the Council of Five Members, in which the Ministers, the Poets and in the later period Priests, the Commanders of the Army, the Ambassadors and the Spies[12] were the members. They were called *Mantiraccuṟṟam*.[13]

The another important council is known as *Eṇpērāyam*, 'The Council of Eight Officials'. They were the Superintendent of the Accounts, the Head of the Executive, the Officer of the Treasury, the Chamberlain, the Representatives of the Citizens, the Commander, the elephant-warriors, and horse-warriors.[14]

The first council, i.e., *Aimperum Kuḻu* called as the 'Council of Ministers' and the second can be treated as the 'administrative machinery'. These Councils ceased to exist by their original names in the subsequent periods, but the members took active part in the day to-day affairs of administration.

Bureaucracy

In the age of the Imperial Coḷas, the government was able to establish highly organished and thoroughly efficient bureaucracy. The designations and functions of some of the officers

of government as they are found in some inscriptions of the period give us a very good idea about the organisation of the Central government.

Some of the high officials of the state are described as *Uṭan Kūṭṭam*, 'the members of the Council who can assemble at once' in order to take part in the deliberations of the king in Council. There were two categories of officials called *Peruntaram*, the 'High Officials' or the 'Gazetted Officers' and the *Ciṟutaram*, the 'Officials of second rank' or the 'non-gazetted officials'. Besides these, there were a large number of executives, who formed the important hierarchy in the *administrative* machinery of the Cōlas.

Administration of Justice

Kings acted as supreme authority in the administration of justice. He presided over the Council of Justice? There were a number a 'Councils of Justice, in important cities and towns. Council of Justice at *Uṟaiyūr* was very famous. In the Mediaeval Age, we find information about '*Dharmācanas*', the seat of the Justices, i.e. the Kings and Ministers as well as Elders.

Local Self-Government

From the Caṅkam age to the present century, the villages have formed the bedrock of our society. They were ruled by the local people, i.e., the elders or the elected group of people. They were well known as Village Communities.

There are references to the local administration in the Caṅkam literature. The terms *avai*, maṉṟam and *Potiyil* bear ample testimony to this. From the Pallava period, we can get a clear idea about the form and functions of village administration. The village communities in Tamilnadu belonged to a general pattern having a few common characteristics and serving some common purposes and ends. Among them the prominent mention must be made of Ūr, *Capai* and *Nakaram*. They were

all a grarian units and discharged functions of a similar nature such as ownership of common lands and administration of the, income from them. Nakarams were the merchant guilds and city councils which looked after the welfare of the trading communities and the people of the urban area.

The different types of administrative institutions that played a large part in the organisation and conduct of the affairs of local areas reached their highest of watermark in Tamilnadu during the political supremacy of the Colas, i.e. 9th century A.D. to 13th century A.D. The most remarkable feature of the Cōḷa administration was the organisation of the local government on democratic lines by means of primary assemblies in villages and towns.

The great assembly of village or Kuṟṟam are known as Ur, Sabha or Nakaram. They were divided into several committees. They were *Camvatcara vāriyam* (Committee for supervising the general management), *Tōṭṭa vāriyam* (Committee for Supervising the Gardens), *Ēri Vāriyam* (Committee for supervising the lakes), *Kaḻaṉi Vāriyam* (Committee for supervising the fields), and etc.[15] The Members were elected to the Committees. The rules and regulations governing the elections were given in detail. They are found in the important inscriptions at *Uttaramērur* and *Tiruccēyñalūr*.

In the administration of justice, the village assemblies exercised equal power. These assemblies had a large measure of autonomy in the management of their own affairs is seen from powers of taxation for local purposes, and of granting exemptions from such taxes and dues enjoyed by their assemblies.

This form of local self-government have arrested the minds and thoughts of the Britishers, when they wanted to establish their own rule in this country. They followed the principles o village administration in establishing the Panchayats in the villages. After independence, rights based on democratic

principles have been introduced in various stages to establish the full-fledged Panchayat Raj throughout the country, which reminds the rights and liberties enjoyed by the village assemblies in the Cola Period.

Thus the heritage of political concepts and administrative institutions of the Tamils have been permeated into the modern social and political ideas and institutions to a considerable extent. In one respect, however, the conception of state in ancient Tamilnadu strikingly differs from our own. Its scope of activities was all-embracing and no distinction is made between personal and civic rights and duties or between moral principles and positive law. Now we find that the disintegration of stat as well as society into several separate water-tight compart ments.

NOTES

1. Tolkāppiyam, III, 2:57, 64, 72, 75.
2. Tol. Col. 344.
3. P.T. Srinivasa Iyangar, Pre-Aryan Tamil Culture, Journal of Indian History, Vol.7, Madras, 1927, pp. 31-32.
4. K. N. Sivaraja Pillai, The Chronology of the Early Tamils, University of Madras, 1932, PP. 192-93.
5. Ibid. P.194.
6. Tol. 1006.
7. Tiruvāymoḻi, 4:4:8.
8. Puṟanāṉūṟu, 186.
9. Tirukkuṟaḷ, 547.
10. Puṟanāṉūṟu, 5.
11. Kuṟaḷ 38?.
12. Cilappatikāram, 3:157,
13. Maṇimekalai 28:184.
14. Cilap. 5:157.
15. S.I.I. Vol.3, No.156.

WAR FARE OF THE TAMILS

K. Pandurangan

1. Introduction

In the modern world war is being considered as an evil which should be eliminated. "Democracy has stimulated the will of the people to eliminate war, although it has not yet enlightened their intelligence as to the means.

Because the world is getting smaller, because the changes occur more rapidly, because the wars are more destructive and because peoples are more impressed by the human responsibility for war, the reccurance of war has become a problem for a larger number of people, an increasing number of whom have come to believe that the elimination of war from international relations is not only desirable but also possible".[1]

However the earlier people thought that the war was an useful and interesting adventure. It was considered as a legitimate and appropriate proceedure for existence. Unless we know the war aspects of those people, we cannot understand their full history and civilisation.

War has been defined by various scholars of various countries and at various times. A few of the important definitions are:

"War is a legal condition which equally permits two or more hostile groups to carry on a conflict by Armed Force"[2]

"War is nothing but a continuation of political intercourse with a mixture of other means. It is an act of violence intended to compel our opponents to fulfil our will".[3]

"Politics is war without bloodshed, and war is politics with bloodshed".[4]

"War has been an important factor in spreading Western civilisation throughout the world and in creating a condition for a World civilisation".[5]

From these we can understand that war is an important factor in the history of the human race. The military achievements serve as a yardstick for measuring the political strength and cultural development of the people. Even today, the countries which possess the powerful nuclear weapons and maximum striking power are considered to be thebig powers. These nations play a dominant role in the international politics.

Every country conducts National celebrations like our Republic Day parade to highlight the strength and culture of the country. A press report about our Republic Day parade of this year says: "An unprecedented 15 lakh people watched the Republic Day parade which highlighted the might of the armed forces and India's rich cultural heritage".[6]

As for as the ancient Tamils were concerned, they thought that the love (family life) and war (social life) were the two main aspects of life. In the following pages an attempt is being made to explain the war aspects of the Tamils which formed a part of their culture.

2. Various Periods of our History

Based on the political situations the history of the Tamil-Nadu may be divided into the following periods:

1.	Caṅkam period	upto 300 A.D.
2.	Pallavā period	300 A.D. to 900 A.D.

3.	Later Cōḷa period	900 A.D. to 1200 A.D.
4.	Later Pāṇṭiya period	13th century A.D.
5.	Period of Muslim, Nāyaks and Marāṭṭā rulers	14th century to 18th century A.D.
6.	Period of British rule	1858 A.D. to 1947 A.D.
7.	Independent India	1947 onwards.

If we go through the history of these periods we can see that the military superiority was the main factor for a dynasty to overthrow a previous dynasty.

During Caṅkam period the ancient Tamil rulers Cēra, Cōḷa and Pāṇṭiyas with their feudatories could rule for a fairly long period. Pallavas could maintain their superiority for about six centuries, later Cōḷas for about three centuries later Pāṇṭiyas and other rulers for about a century. Much cannot be said about the Tamil rulers after 14th century A.D. During the British rule Tamil Nādu became a part of the Indian administration.

The life span of the various dynasties was found to be shorter as the time advanced. We may think that the early Tamils attached much importance to the warfare and were able to rule for a long time. As the time advanced the philosophical and religious outlook could have made the people lose their interest in warfare. Moreover the principles and conventions of war followed in Caṅkam age should have been disregarded in course of time by the invaders and the Tamils were not able to adopt themselves to the changed circumstances immediately.

Depending on the nature, necessity and interests of the people of various periods, the art of warfare should have undergone so many changes. Just as any other art, the art of war also shows the cultural development of the people. It reveals the organising capacity, mastery in handling various weapons, tactics, strategy, leadership qualities etc. of the particular people.

3. Important Military Achievements of the Tamils

3.1. Caṅkam Period

Imaya Varampaṉ Neṭuñcēralātaṉ led a military expedition to north India. As defeated the Āryaṉ Kings and inscribed his state emblem the bow on the Himalayas.[7]

Tirumāvaḷavaṉ a Cōḻa king also led an expedition upto the Himalayas. On his successful return the king of Vaccira Nāṭu gave him a 'Muttup Pantal' (pearl arbour); the king of Magada gave him a 'Paṭṭimaṇṭapam' (Hall of royal audience), and the king of Avanti gave him a 'Tōraṇa Vāyil'[8] (ornamented-gate-way).

The name of the Pāṇṭiya king 'Āriyap Paṭai kaṭanta Netuñceḻiyaṉ' suggests that he should have won the army of the Āriya.

Cera king Ceṅkuṭṭuvaṉ led a military expedition and brought a stone from the Himalayas for making a statue of Goddess Kaṇṇaki after defeating the Āriyaṉ Kings Kaṉakaṉ and Vijayaṉ.[9]

Kaṭal piṟakkoṭṭiya Ceṅkuṭṭuvaṉ should have destroyed a group of sea pirates.[10]

Toṭittoṭ Cempiyaṉ is said to have destroyed a hanging fortress (tūṅkeyil). Like the hanging (terraced) garden of Babylon, there should have been a changing fortress which was impregnable and situated on a steep overhanging cliff. Toṭittoṭ-Cempiyaṉ should have captured that fort.[11]

3.2. Pallava Period

A number of copper plates and inscriptions of Pallavas serve as the source of information regarding their military achievements.

From 340 A.D. to 575 A.D. the early Pallavas waged twelve wars against Guptas, Katampas, Vākatakas, Chaḷukyas and Cōḻas before establishing a strong government.[12]

The military superiority of the Pallavas made them the rulers of Tamil Nadu. Ma kentiravarmaṉ-I and Naracimhavarmaṉ-I were the greatest among the Pallava kings. The enmity between the Pallavas and the Chāḷukyas prevailed for more than 150 years. Naracimhavarmaṉ got a decisive victory and chased the Chāḷukyā army upto their capital Vātāpi. His army under the command of Parañcōti captured the city of Vātāpi, and brought the statue of God Kaṇapati to Tamil Nadu along with other treasures.

Naracimhavarmaṉ sent his army and navy twice to Ceylon and helped the Ceylon Prince Māṉavarmaṉ to ascend the throne.

Nantivarmaṉ-III defeated the Cēra, Cōḷa and Pāṇṭiya Kings at 'Teḷḷāṟu' and got the title 'Teḷḷāṟu eṟinta Nanti'.

Scholars say that the art and architecture developed by Narasimhavarmaṉ in Māmallapuram are similar to those in Vātāpi. The expedition to Vātāpi should have kindled the interest of these arts in him. Eventhough the inspiration was drawn from Vatāpi, the Pallava architecture was developed further to show the individuality of the Pallavas.[18]

3.3. Later Cōḷa Period

The Cōḷas emerged as the powerful rulers of Tamil Nadu in the 9th century A.D. The inscriptions of Cōḷas speak about their achievements.

Vijayālayaṉ captured Tañjāvūr from Muttaraiyar. Āṭittaṉ-I captured Toṇṭai Maṇṭalam from the Pallavas. Parāntakaṉ-I defeated Bāṇas Vaidumpas and Pāṇṭiyas.

Rājarājaṉ-I and Rājentiraṉ-I won a number of battles and established a very powerful and efficient government. They destroyed the naval force of Cēra at Kāntalūrccālai. They also captured and ruled the northern part of Ceylon. They interfered in the political affairs of Vēṅki Chāḷukyas and established their supporter as the king.

Rājantiraṉ led a successful expedition upto the banks of the river Ganga and got the title 'Kaṅkai Koṇṭa Cōlaṉ'. He captured Kaṭāram, Laccadives and other islands with his naval force.

Kulōttuṅkaṉ fought a fierce battle against the Kaliṅkas. His army commmanded by Karuṇākarat Toṇṭaimāṉ captured the Kaliṅka country after inflicting a crushing defeat of the Kaliṅka army.

The supremacy of the Cōḷas was recognised not only within India but also in foreign countries like Ceylon, Sayām, Malaya etc.

3.4. Period of Later Pāṇṭiyas

Later Pāṇṭiyas came to power in the 13th century A.D. The following were some of their important achievements.

Maṟavarmaṉ cuntara Pāṇṭiyaṉ-I captured Cōḷa country and made the Cōḷa King a subordinate to him.

Kulacēkara Pāṇṭiyaṉ led a military expedition to Ceylon and brought a huge booty. He subdued the Cōḷa Nāṭu, Naṭu-nāṭu and Toṇṭai Nāṭu.

3.5. After 14th century A.D.

When the Muslim army under the leadership of Malik-kabur invaded Tamil Nadu, none of the Tamil Kings had the strength to fight against him. The Muslim army looted the country and carried away the treasures. Subsequently the Muslim rule was established at Maturai.[14]

After 14th century A.D. the political situation in Tamil-Nadu did not permit any of the ancient Tamil rulers to come back to power. The main struggle was going on between the Bāmiṉi and the Vijayanakar rulers and between the Marāttas (civāji) and the Muslim rulers. The Kings of Tamil Nadu could not play any major role in that period of power struggle. In course of time Tamil Nadu along with the other states of India came under foreign rule.

As such the details about the warfare of the Tamils are dealt with in this investigaton only upto 13th century A.D.

4. Geo-Military Set-up

In Caṅkam age the territory of Tamil Nadu was marked by the Vintiya mountains (Vēṅkaṭam) in the north, the Indian ocean (Kumari) in the south, the bay of Bengal in the east and the Arabian sea in the west. These boundaries served as the natural fortress for the defence of the country. So the country was not affected very much by external invasions. The attempt by the Mouriyas was also proved to be unsuccessful. This might be due to the difficulty in bringing a big army across the mountains with the existing facilities, and due to the well organised defence of the Tamils.

However the political set up of Tamil Nadu in that age made it inevitable for the three Tamil Kingdoms (Caras, Colas and Pāṇṭiyas) to fight with one another for establishing their superiority as the Tamil Kingdom. When one of the Tamil Kings went to fight with other countries, he used to represent the whole Tamil Nadu and used the symbols of all the three kings.[18]

So, it was neceesary for them to have military forces trained both in offensive and defensive battles. A number of battles and their outcome have been mentioned in the Caṅkam Literature.[19]

5. Aspects of war revealed by 'Tiṇai' and 'Tuṛai'

The life of the ancient Tamils was based on the terrains and seasons of the country. So, the literature of that period reveals, both the family life (Akam) and the society life (Puṛam) of the people with the natural back-ground of the terrain and season. A number of poems were written depicting the various incidents on different occasions.

Subsequently these poems were classified and arranged under various headings (tiṇai) and sub-headings (tuṛai) based

on the subject matter of these poems. Tolkāppiyam, as a book on grammar gives us the details of these classifications. So, it is to be understood that the 'tiṇai' and 'tuṟai' enumarated in Tolkāppiyam were not merely literary conventions; but they were the descriptions of actual incidents in the life of the people.

In Caṅkam Literature more often we can see the actual description of Nature and incidents. Only in the Literature of later period especially in the 'Purāṇas' and the 'epics' we see much of super-natural elements and exagerations.

The details given in Tolkāppiyam, Caṅkam Literatures, Tirukkuṟaḷ, Cilappatikāram etc. help us to a great extent to understand the various aspects of warfare of the respective periods.

5.1. Types of War

The following operations of war are mentioned in Tolkāppiyam.

Ware waged in connection with the cattle-lifting is dealt with under 'Veṭci' and 'Karantai't tiṇais.

War waged in connection with the expansion of territory has been explained under 'Vañci't tiṇai.

War for capturing a fortress is told under 'Uḻiñai'ttiñai.

'Tumpai't tiṇai explains the war for establishing the strength of a king.

'Vākai't tiṇai shows the celebrations of victory.

"Latter grammarians have attributed different meanings to some of these tiṇais and added some more tuṟais. There might be classifications based on later developments.

5.3. Stages of War

The sub-heads (tuṟai) shown under each tiṇai give us a fairly good idea about the planning, stages of operation-

weapons used, beliefs, conventions etc. For example the following tuṟais are shown under 'Veṭci't tiṇai.'[1]

1. Noise of the troops preparing to march.
2. Watching for good omens.
3. Marching.
4. Gathering informations by patrols.
5. Forming up.
6. Assault.
7. Capturing the cattle.
8. Resisting the counter attack.
9. Taking away the cattle.
10. Safe return to their village.
11. Bringing the seized cattle herd.
12. Sharing.
13. Celebrating the victory with dinner.
14. Gifts to others.
15. Honouring the drummer.
16. Worshipping the Goddess Koṟṟavai.

From the names of these tuṟais, and from the verses of these tuṟais we understand the following facts:

The Veṭci war seems to be a border clash in which only a section of the border security force or the infantry force was being used.

Infantry weapons such as bow, arrow, sword and spear were used.

No reference is seen regarding the use of other Arms such as cavalry, elephant corps or chariots. Night was considered the most appropriate time of operation.

This troop used to wear Veṭci flowers for identification. This practice was adopted by the ancient Tamils to identify the men belonging to a group indulging in a particular type of war.

The Veṭci war may be considered as the interstate conflict in the border areas at the level of local commanders with or without the knowledge of the concerned king.[18]

There is no reference to a king directly taking part in such conflicts. In other operations of war such as 'Vañci', 'Tumpai' etc. the kings used to take part directly.

The aim of the 'Veṭci' troop was not capturing the enemy territory, but to enter into the enemy's territory, for taking away the cattle wealth of the enemy.

The stages mentioned in this operation can be compared to the stages of an attack-operation by a section or a platoon in the modern warfare.

The tuṟais of the other tiṇais also give us a fairly good idea about the nature and stages of warfare in Caṅkam age. After the Caṅkam period, epics, Purāṇas, and certain war literature like 'Kaḷavaḻi Nāṟpatu', 'Kaliṅkattup-Paraṇi' etc also describes battle-fields. Eventhough exaggerations are there, they provide some facts about the warfare.

6. 1. Army

The ancient Tamil kings maintained four-fold armies consisting of:

1) Infantry
2) Cavalry
3) Elephants Corps &
4) Chariots

Army was considered to be the first requirement of an efficient king.[19] This was necessary for a king to maintain the internal security and to defend the country from external invasion.

Tirukkuṟaḷ says that the best wealth of a king is a brave army which consists of various divisions.[20] An established army (tol paṭai) will not lose heart in the event of any diffi-

culty or by temporary set-backs. Striking appearance, valour, honour, good conduct and clear thinking are the essentials of an army.[21] While advancing in a battle it should successfully cross the obstacles and at the same time prevent the advance of the enemy.

It should not suffer from inferiority, contempt or poverty.[22] The most important is that an army should have a good commander. Even the best army will be useless without an able oommander.[23]

To organize and maintain a good army the kings required good income. Wealth was considered to be the foundation for a powerful army.[24]

6.2.0. Infantry

Infantry was the main fighting force. Depending on the weapons used it was divided as shown below:

Vil paṭai (Archers)

Vāḷ paṭai (Swords men)

Vel paṭai (Lancers)

Soldiers seem to have been trained in unarmed combat (maṟ pōr) also.[25]

Again the following classification shows the type of troops in the army.

'Mūlap paṭal' was the permanent standing army.

'Kūlip paṭai' was enrolled on a temporary basis at the time of emergency.

'Nāṭṭup paṭai' was a voluntary corps of the citizens.

'Kāṭṭup paṭai' consisted of men drawn from the forest tribes.

'Tuṇaip paṭai' was the army of the allies.

'Pakaip paṭai' was the troop captured from enemies.

Apart from these, there was a Vēḷaikkārappaṭai consisting of highly trained and devoted soldiers. They served mainly as

body-guards for the kings. References to these warriors are found in South Indian inscriptions and in the ceylonese chronicle Makāvamsa. The Vēḷaikkāras consisted of three divisions, viz, the Mahātantra, the Valañjiyar, and the Nakarattār.[26]

Another group of soldiers similar to Vēḷaikkāras were Kaikkōḷar Kōsar of Caṅkam period also seems to be a community of this type. They played an important role in the military history of Tamil Nadu.

Tārppaṭai, Tūcippaṭai, Kūlippaṭai etc. were the names of the body of troops at various positions in a battle-field.

6.2.1. Various Names of the Soliders

The following names were used for soldiers:

Kuṟumpaṭai Maḷavar; Vayavar; Maṟavar; Mallar; Porunaṉ, Peruñceyāṭavar; Villōr; Eyiṉar; Kaṇaiyōr etc.

6.2.2. Officers

Just as the various officers we have at present there were a number of officers in those days. They were known as Paṭaimutali, Taṇṭanāyakaṉ, Cēṉaimutali, Ēṉāti, Cāmantaṉ, Māṭaṇṭanāyakaṉ etc.

6.2.3. Characteristics of the Warriors

A real warrior was happy to face the enemies in war. He would die willingly rather than flee from the battle. He would not wink his eyes in fear when a weapon strikes him. The ambition of a soldier was to kill the elephants in the battle field and achieve fame.[27] The wounds received by a soldier in the battle-fields were reckoned as rewards. The days on which he did not receive deep gashes on his body were counted as useless days in his life.[28]

6.2.4. Weapons

Spear, sword, mace, bow and arrows were used as offensive weapons. Shields made of leather and wood were used as defensive weapons. The methods of carrying and using thees

weapons have been mentioned in the literature.[29] When the weapons were not in use, they were kept in an armoury and protected.[30] War drum was considered to be an important equipment of the battle It was regarded as a royal symbol. It was made from the skin of a bull which fought with a tiger.[31]

6.2.5. Battle Timings

Generally battles were fought only in day time. However 'Veṭci' and 'Karantai' battles seemed to have been conducted in the nights.

6.2.6. Uniforms

In Caṅkam age certain wreaths were identified with the kings. The army of Cēra King used to wear the wreath of palmyrah flowers. The 'Aṭṭi' wreaths and margosa wreaths were worn by the armies of Cōḷas and Pāṇṭiyas respectively.[32]

Apart from these the armies used to wear the wreath of particular flowers such as Veṭci, Karantai, Nocci etc. to denote the type of war in which an army was engaged.

In Cīvaka Cintāmaṇi a 'Vaṭṭuṭai' has been mentioned.[33] No other details about the uniforms worn by the soldiers are available.

6.2.7. Training

Training was given by individual training centres called 'Pōravai' or 'muraṇkaḷari.'[34] A block of 'muruṅkai' tree was used for training in sword fighting.[35] The beginning of training in archery for the youngsters of the warriors was conducted as a festival known as 'Pūntoṭai Viḻā'.[36]

6.3. Cavalry

We have many references to the use of horses in war from very early times. Ancient kings and Chieftains possessed personal horses with special names such as 'Kāri'[37] Kaṇavaṭṭam[38] and Pāṭalam.[39] Horse riding, elephant riding and mastery in handling various weapons were the basic require-

ments for a ruler.[40] Powerful monarchs got their supply of horses from foreign countries. Horses were brought in ships and imported at sea-ports.[41] The Cavalry soldiers were called 'ivuḷi-maṟavar'. In Tamil literature the 'kutirai maṟam' poems speak about the valour of the cavalry.[42]

In Tiruviḷaiyāṭal purāṇam the following eight varieties of horses have been described: Puravi, Kōṭakam, Ivuḷi, Vaṉṉi, Pāṭalam, Kutirai, Pari and Kantukam.[43]

Horses were trained in the open ground (Ceṇṭu Veḷi) adjacent to the royal palace. The trainers were known as 'Vāci Vāriar'. Head of the trainers was known as 'Araca Vāriaṉ'.[44] Puṟanāṉūṟu mentions about the feeding of the horses with the food mixed with ghee (ney miti) and the husk of black-gram (Uḷuntiṉ cakkai).[45] Cavarly was the best moving fighting body It was used to create confusion and disorder in the enemy's infantry. Soldiers were trampled at the feet of the horses.[46]

Bridles were used by the riders to control the horses. Puṟanāṉūṟu mentions about a horse which was engaged in a fierce battle got wounded in its mouth by the rupture of the bridle. Such a horse with blood stain on its mouth looked like a tiger which has bitten its prey.[47]

Mullaippāṭṭu mentions about the shield for protection for the horse.[48]

Swords and lances were the weapons used by the cavalry men. All these details help us to understand the importance given to the cavalry by the ancient Tamils. However, it is felt that in the ancient Hindu armies cavalry was not utilised to the fullest extent possible.[49]

6.4. Elephant Corps

Elephants were maintained in large numbers by the ancient Tamil kings, and they were trained in warfare. One of the Cera Kings who maintained a large number of elephants was called 'Pal yāṉai celkeḻu kuṭṭuvaṉ.[50]

The main function of the elephants in the battle was breaking open the gates of the fortresses. The tusks of these elephants were fitted with iron rings. Elephants used to keep stones in their mouth and throw them on the enemies.[51] At times elephants were used to spoil the protected water tanks of the enemies. Only male elephants (Kaḷiṟu) were used for warfare. The men of elephant corps were known as 'aṉai āṭikaḷ', 'atti mallar', and 'Kuñcara mallar'. A powerful elephant corps was considered to be the major strength and prestige of an army. A Chinese author writing in 1178 gives the following account of Cōḷa country and its army:

"This country is at war with kingdoms of the West. The Government owns sixty thousand war elephants, everyone seven or eight feet high. When fighting, these elephants carry on their backs houses, and these houses are full of soldiers who shoot arrows at a long range, and fight with spears at close quarters. When victorious the elephants are granted honorary names to signalize their merit, and there are some who bestow upon them embroidered housings and golden mangers. Everyday elephant are taken into the presence of the king".[52]

Spears, bows and arrows were the weapons used by the soldiers of this corps. The Kūram plates of Pallavā Paramacuvara Varmaṉ I mention "heros holding bows and riding mighty elephants."[53]

Mahauts (pākaṉ or Kalla iḷaiñar) used the goad known as 'kavai muṭ karuvi' or 'tōṭṭi' and trained the elephant in a northern language.[54] This language might be a code of technical terms used by the elephant trainers.

The elephant trainers were known as Kāḷor and Vatuvar. 'Arthasastra' gives detailed account of the training given to war-elephants.[55]

Sometimes elephants in the battle pose a disadvantage. If wounded they are likely to go mad and uncontrolable. In such occasions they turn round and trample their own men under

their feet. There are a few such incidents recorded in the Indian History. An incident recorded in Puranāṉūṟu says that, when a Cōḻa king was going on his elephant, it became uncontrolable and entered into the neighbouring Cēra Capital Karuvūr.[67]

During the period of later Cōḻas and Pāṇṭiyas the kings and generals used to lead their troops by riding on elephants. It was considered to be a source of encouragement for the troops. However, at times they became easy targets. The death of a Cōḻa prince Rājātityaṉ at Takkōlam battle in 949 A.D. may be mentioned as an example. The war was going on between Cōḻas and Rashtrakutas. The Cōḻa army was about to win the battle. At that time an arrow shot by the enemy hit Rājātityaṉ who was sitting on an elephant and commanding his army. He died on the spot and the situation completely changed. The Cōḻa army lost the battle.[68] This prince is referred to as 'āṉai mēl tuñciya tēvaṉ' meaning the lord who died on the elephant.

As the elephant was the most powerful arm of the army, killing the enemy's elephants was a merit and ambition of a soldier.[69]

A soldier who kills a thousand elephants in the war was considered to be a great hero, and in commemoration of such victory a 'paraṇi' would be sung on him.

6.5. Chariots

Chariots were used in the battle field from very ancient time. The name of a Cōḻa king, 'Uruvap pal tēr Iḷañcēṭ Ceṉṉi of Caṅkam age suggests that he was in possession of a large number of chariots. There are many references in Caṅkam and post-Caṅkam literature about the chariots and various parts of the chariots such as 'koṭiñci', 'kōl', 'koṭi' etc.

There is also a reference about an efficient carpenter who can make eight chariots a day. It is also mentioned that the same carpenter may take a month to make one wheel of a

stronger chariot.[60] So we may understand that there were chariots of various sizes and types.

The Mouriyan army had cut down the rocks of the mountains, and made roads to bring their big chariots to South India.[61]

The soldiers of the victor's by army used to dance in front and in rear of the chariots which were mentioned as muṉ tērk kuravai and 'Pin tērkkuravai'.[62]

The weapons used by the warriors in chariot were bow and arrows.[63]

Chariots seemed to have been used in large numbers. How ever, we do not have sufficient evidences to show that there was a separate corps as chariot corps.[64]

The kings and leaders should have used the chariots in the war. Both Vedic and Epic evidence prove that chariots were more or less a monopoly of warriors belonging to the noble classes.[65] In Caṅkam period the warriors in the chariots were known as gentlemen (Cāṉṟōr).

It is considered that the use of chariots in the war was an important stage in the evolution of the military system. Comfortably positioned on the chariot, a warrior can fight more effectively. Standing on an elevated place he gets a clear view of the battle field at the same time the chariot provides him a sort of all-round cover from enemy's weapons.

In Course of time the chariots were dropped from the military system. The final disappearance of chariots from India's military system probably came about in 8th century A.D.[66] The reasons attributed are, that the chariots could not be employed in hilly tracts or morasses espccially in rainy seasons.

In Caṅkam age wars were not bought in rainy seasons, but in later periods due to various changes in political and social conditions, the wars had to be conducted at all seasons. So it was, found that the chariots were not effective in the later

periods. The kings and commanders started using the elephant or horses in the place of chariots.

7. Naval Warfare

The ancient Tamil Nadu was surrounded by water on three sides. The coastal area was known as 'neytal'. Therewere good sea-ports to encourage the maritime activities.

It was in the extreme south of the Deccan Peninsula that naval power reached its climax. The people of southern promontory seem to have learnt the art and craft of the sea long before the beginning of the Christian era.[67]

Kalam, mitavai, kappal, ōṭam, Kaṭṭumaram, paṭaku, ampi, etc. were the various types of vessels by the Tamils.

In Caṅkam age the Cēra Kings Neṭuñcēralātaṉ and Kaṭal piṟakoṭṭiya Ceṅkuṭṭuvaṉ destroyed a group of sea pirates known as 'Kaṭampas'.[68] Karikāl Cōḻaṉ also seems to have maintained a navy.[69]

Pallava king Naracimha Varmaṉ-I sent his naval forces to Ceylon. The naval force of the later Cōḻas was very powerful. They were able to capture Kaṭāram, Malaya, Nikkobar etc with this force.

However the details regarding the naval organisation are not available.

8. Fortification

The ancient Tamils were good in their defence arrangements. They constructed strong forts with a number of mechanical contrivances for throwing missiles on the attacking enemies. Cilappatikāram gives a list of such instruments and weapons[70]

The walls of the forts were high and massive. The walls were surrounded by a broad and deep moat in which alligators of large size abound.[71]

As observed by S. Krishnaswamy Iyengar, in the building of forts and providing of them with weapons and missiles, both for offence and defence the Tamils had attained to something like perfection.[72]

The siege-craft has been described in 'Uḻiñai' poems and the defence of the fort has been described in 'Nocci' poems.[73]

9. Military Camp

There are a number of references about military camps in the Caṅkam literature. Large camps have been established in spacious grounds and were known as 'Kaṭṭūr', 'Pāṭi viṭu' or 'Viyaṉ perum pācaṟai'.[74]

Soldiers and camp-followers of various languages stayed in the camp.[75]

A detailed and natural description of a camp has been given in 'Mullaippāṭṭu' and in 'Neṭuralvāṭai'. The set up of the king's tent, the sufferings of the horses and elephants which were wounded in the war, the time keeper announcing the time, maid servants lighting the lamps, the tent pitching by 'Yavaṉas', security arrangements, dumb 'Milēccās' serving as the personal guards of the king, etc. have been described in these idylls.[76]

Cilappatikāram also describes the camp set up by the Āryaṉ kings with all facilities for the stay of Ceṅkuṭṭuvaṉ on he banks of the river Ganga.

In ancient Tamiḻakam the wars were conducted only in summer and winter. So, Tolkāppiyam says that these two seasons were suitable for camp life.[77]

Soon after the camp when the rainy season starts the soldiers were expected to go home for a peaceful and happy family life.

10. Spies

Spies were considered indispensable to a king. Tirukkuṟaḷ describes the importance of the spy to a king. It also tells us about the char cteristics of this profession. It is laid down that

information given by a spy is to be verified with the information gathered by another spy. Again it is to be compared with a third spy. The spies are to be engaged in such a way that they should not know each other. Any reward to the spies should be given secretly."[78]

Tolkāppiyam speaks about spying before an attack is launched.[79]

In Cilappatikāram, when Ceṅkuṭṭuvan decided to go on a military expedition to North, he wanted to send the message to the kings of North India. One of his officials 'Aḷumpilvel' suggested that it would be enough to make a public announcement of the message in his capital Vañci. The spies of various countries residing at Vañci would convey the message to their respective kings.

From the very early times till now, espionage has been playing an important role in the military operations as well as in the civil administration.

The Tamils knowing the importance of the espionage have given the proper places for it in their administration.

11. Ambassadors

In the modern world, ambassadors are being exchanged normally to strengthen the diplomatic relations of the countries. The Tamils seem to have followed this practice from the early times.

Tirukkuṟaḷ gives a detailed account of the ambassadors: "An ambassador must be a highly cultured and talented man. Conciseness of speech, sweetness of tongue and a careful eschewing of all disagreeable language, these are the means by which the ambassador shall work his master's profit. Even when threatened with death the perfect ambassador will not fail in his duty."[80]

In Caṅkam age the poetess Auvaiyār was sent by Atiyamāṉ as ambassador to Toṇṭaimāṉ. By her shrewd and intelligent talk, she was able to avoid a war between these two kings.[81]

In later period, Pallava Rājasimmaṉ sent on ambassador to China.[82] The later Cōḷas and Pāṇṭiyas also exchanged their ambassadors with overseas countries.

In Kampa Rāmāyaṇam and Kanta Purāṇam we see the practice of sending an ambassador to the court of the enemy king, for giving a final warning before the war. This ambassador used to explain the consequences of the war and advise the enemy to surrender.

This could have been the general practice in the warfare during that period.

12. Beliefs and conventions

The following beliefs and conventions are found in the warfare of the Tamils.

Ancient kings believed in auspicious time for starting a war or a military expedition. If the time fixed by the astrologer is too short for the army to start, the sword and umbrella of the king will be moved to the direction of march in the appointed time as a token.[83] The soldiers on their march used to look for some good omen.[84]

An announcement will be made before the actual fighting starts, advising the Brahmins, patients, women, childless, cows etc. to go to a safer place.[85]

After capturing a country the victor use to treat the people of that country as his own subjects.[86]

Due respect was given to the learned poets at all circumstances. An inscription of 12th Century A.D. says about a Pāṇṭiya King, who while destroying the capital of Cōḷa, spared the 'sixteen pillared hall' (Maṇṭapam) built in honour of the poet 'Kaṭiyalūr Uruttiraṉ Kaṇṇaṉār'.[87]

The poets used to advise the kings at all times.

Honourable death in the battle field was appreciated very much. A soldier wounded on his back would consider it as a

dishonour and would end his life by fasting. This was called Vaṭakkiruttal'.[88] Soldiers who run away after losing the battle are not to be arrested or teased.[89] The prisoners of war are supposed to be treated with respect. A Cōḷa king, Koccĕṅkaṇāṉ as a prisoner of war refused to drink the water given to him after considerable delay by the prison-guards.[90]

Rewards and gallantry awards were given to soldiers who had shown exceptional bravery in the battle field. The families of the soldiers who last their lives in the battle were helped.[91] The king used to present a golden flower to the war heroes in a function arrenged for that purpose.[92]

'Naṭukal' was the hero-stone errected in memory of a soldier who lost his life in a defensive war.

Even a good army was considered to be useless without suitable lerders.[93]

The king who won the battle used to seize the crown, war drum and umbrella of the defeated king. The tutelary tree of the enemy king would be cut down. The defeated king used to pay tributes to the victor. At times the healthy conventions were forgotten and there were kings who played havoc on the enemy's country.[94]

However, these exceptions should not be considered as the rule. These may be attributed to the individuals and the extraordinary circumstances. Even in the present battles the rules of Hague and Geneva conventions are forgotten at times.

13. Concluding Remarks

War and fighting are prevalent at all stages of evolution i.e. among animals, savages, barbarians and civilised people. The improvement in methods and weapons of war show the cultural growth of the people.

Eventhough war is considered an evil at present, no can country in the world is running its government without a mili-

tary establishment. Now the military forces are called defence forces. If any army is to be trained in operations, it must be trained in offensive war also. Unless the tacties of offence is understood the defence can not be organised effectively.

Our ancestors believed in the theory of universal brotherhood. "Every place is our own and all human beings are our kin." was their motto.[85] At the same time they realised the fact that ideal conditions should be achieved without losing self-respect and honour. So, the establishment and development of defence forces were considered inevitable.

The art of war was developed as a part of our ancient culture. The martial life was linked with the family life and classified under various 'tiṇai' and 'tuṟai'. The classifications and stages of the warfare given under various 'tiṇai' and 'tuṟai' of the Caṅkam literature should have attained that stage after a considerable growth. It should have taken some hundreds of years to attain such a civilized stage.

But for their military process, the Tamil kingdoms and their cultural development would have come to an end even before the Caṅkam age; and we may not be in a position to speak much of our ancient culture.

Depending on the necessity, some of the old aspects and attitudes which became absolute are to be abandoned, and new more effective aspects and attitude are to be adopted. Adopting the better aspects and attitudes are the basis of the growth of any civilization. The hill-tribes and forest-tribes which do not adopt such changes still remain in the primitive stage. The Tamil grammar 'Naṉṉūl' says that 'The abandoning the old and adopting the new is a rule in the growth of a language.'[86] We may take this as a general rule in any aspect of life.

Ancient Tamils believed in such rule in their art of warfare. That is why the chariots were abondoned in the later period. The later Cōḻas and Pāṇṭiyas adopting new strategies and tactics

were able to re-establish their power, which contributed a lot to the cultural development.

However, this rule was forgotten after the 13th Century AD., and it became the end of the Tamil rulers. It is not wrong to presume that India would not have come under foreign rule, if our ancestors would have reorganised their military forces and adopted the new weapons and new techniques when fighting with the foreign invaders.

During the British rule, the Tamil Nadu became a part of the Indian administration. Tamil Nadu as well as the other states in India lost their right to have their own military forces. Defence of the country became the responsibility of the Central Government. Military forces were completely re-organised based on the British Military set up. Conventional weapons were replaced by fire-arms and modern weapons. Elephant corps and cavalry were replaced by armoured corps.

When we learn about our ancestors we must take note of both their merits and their defects. The military process and healthy conventions were their merits, and we feel proud of them. We must also realise that, 'to err is human' and our ancestors also could have erred at times. We have inherited all the treasures of our ancestors. We must assess both the credits and liabilities of the inherited property. Then only we can play a better and purposeful future. When we go through the military history of our ancestors we can find a few defects. These should serve as lessons for our future. We also must understand that there is always some scope for improvement in any field.

To conclude it may be quoted that, "There has never been a new weapon to which some counter has not been found, just as no new tactics have been invented which could not be improved. Which ever is most efficiently conducted, defence or attack will win.

"Whatsoever is best administered is best"."

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AGRICULTURAL HERITAGE OF THE TAMILS

(L. S. Kandasamy)

The Agricultural heritage of the Tamils can be gleaned from the ancient agricultural practices. The ancient Tamils raised crops, domesticated cattle for farm-use and developed suitable farming implements. They had also adopted tank-irrigation of their lands and whenever the monsoons failed and tanks got dried up, they had dug wells for tapping sub-soil water. They had also attempted to study all aspects of agriculture relating to seeds, their storage and vigour. They knew that weeds also came up along with crops, and so they followed suitable methods to destroy them. They took measures to protect the crops carefully. Knowing that each crop exhausted the nutrients of the soil they applied manures to the field before raising the next crops or adopted rotation of corps. These practices were improved and refined by successive generations of farmers and handed down to posterity as a traditional system of agriculture.

The Geography of Ancient Tamil Nadu

The state of ancient Tamil Nadu spread from Kumari (Cape Comorin) in the south to Tiruvēṇkaṭam (the present (Tiruppati hills) in the north, and from the Bay of Bengal in the east to the Arabian Sea in the west. The present State of Kerala was a part of Tamil Nadu. Panampāranār had obser-

ved: "In between the northern Vēṅkaṭam and the southern Kumari lies the great Tamil speaking land"[1]. The mother tongue of the people of this region is Tamil.

The Fauna and Flora

Tamil Nadu enjoyed a variety of agro-climatic conditions. There are hilly ranges like the Tiruppati hills, Kōṭaikāṉal hills, Paḻani hills and Kolli hills. Rivers like the Kāviri, the Then Peṇṇai te Pālāṟu, the Vaiyai and the Porunai make the land fertile. The state also commands immense sea-wealth. Thick forests and long stretches of plains are spread over the length and breadth of the land. These varied agro-climatic conditions are suitable for raising a variety of crops.

The Sources

Tamil literatures of different historical periods provide us with the sources to discover the history of agricultural traditions of the Tamils. It is very sad that there are no authentic chronicles on Tamil kings. Even the inscriptions on monuments, coins and copper plates left behind by the kings convey only information on the wars fought by them. It is, therefore, only literature which depicts how the Tamils lived in harmony with nature, conveys a lot of information relating to agriculture directly, and indirectly in the form of folksongs. Further, the religious and puranical literatures of the medievel age give us some information on agricultural tradition of that age. The history of agricultural development in Tamil Nadu may be traced by studying Tamil literature chronologically.

The Age of Tolkāppiyar (c.700 B.C.)

From time immemorial, farming has been an occupation in Tamil Nadu. The first Tamil work which conveys agricultural information is "Tolkāppiyam." It is a book of Tamil Grammar and Prosody written in 700 B.C.[2] The people of this age had classified their lands into four types based on physical features.[3]

"Kuṟinci' referred to hills and hilly tracts which were considered suitable for raising fruit trees, tubers and millets. The land of 'Mullai' covered forests on the downs and the pastoral country around the forests. These lands were predominantly dry and rain-fed. Hence people cultivated dry land-crops like the Italian millets and Cāmai. In addition, cattle rearing was also practised in mullai. The wetland plains blessed with rivers were known as the land of 'Marutam'. People in these lands raised crops like paddy, sugarcane, and banana. The sandy stretches of land along the sea-coast were known as the land of 'Neytal', and was put to best use by practising fish farming and salt-panning, and by raising coconut and palm groves. The lands of Kuṟiñci and Mullai which became dry owing to continued drought came to be known as Pālai (desert land).[4]

The farmers of those days were called 'vēḷāṇ māntar'. Their primary duty was to raise crops and produce good yielding. The vēḷāṇ māntar were expected to give total attention to farming. This is revealed in the following lines of 'Tolkāppiyam'

> "vēḷāṇ māntar are to farm and
> feast, not anything else"[5]

The Golden age of Agriculture

The Age of Caṅkam literature is said to cover the period from about 200B.C. to 230A.D.[6] It was during this period that agricultural occupation gained a status and technical expertise unknown in the past. Therefore, the age may be called "The Golden age of Agriculture".

The Status of Farming

The farmers were known as the 'Vēḷāḷars' and they enjoyed great social status. As farming was considered basic to all other occupations it was treated as the 'foremost' and the most independent of all occupations.[7] In fact, the 'pricking' stick

with which the farmer drives the plough-bullocks is described as the sustainer of the sceptred hand of the king.[8] Besides, people desired to be identified with the farming occupation. The poets claimed that they were also farmers wielding the plough of words; the kings and she soldiers claimed that they weres farmers handling the plough of bows and arrows. Saint Tiruvaḷḷuvar recognised the greatness of farming and he scripted ten couplets on the title, "farming" in his incomparable work, Tirukkuṛaḷ'. In short, the occupation of 'farming' was considered the occupation of the highly prestigeous and civilised people.[9]

The Royal Responsibilities

The Caṅkam Age was an age of sovereign kings. The composite state of Temil Nadu was ruled over by Cēra, Cōḷa and Pāṇṭiya kings and their subordinate minor royalties. They believed that their prime responsibility was to ensure agricultural prosperity. They aimed at making their states self-sufficient in food and other essential goods. They were very particular hat not a single citizen should migrate to other provinces owing to scarcity of food.[10] They undertook to reclaim forest lands and uncultivated lands for cultivation and to dig new tanks and ponds for irriagtion. Whenever the kings forgot or failed to discharge these duties, the nobles used to remind them of these duties. They realised that even if the area of rain-fed land of the king was immense, it would not be productive unless there were a large number of tanks and ponds to harvest rain-water for irrigation. So the kings knew it full well that their reputation would endure to posterity only if they built tanks.[11]

Package of Practices

The cultivable lands were conveniently divided into two types viz. the irrigated 'nañcey' (wet lands) and rainfed 'puñcey (dry lands). It is during this age that the farmers followed the important practise of ploughing, manuring, wedding, irriga-

ting and protecting the crops from pests. These are practices which are now called package of practices. St. Tiruvaḷḷuvar says:

"More important than ploughing is manuring.
Then, after weeding the field, more important
than even watering is the guarding of the crop"[12]

We also come to know that the farmers had a target of realising one thousand kalams from one veḷi of land i.e., Fourteen tonnes of paddy per hectare.[13]

Water Management

People irrigated their lands from rivers, ponds and wells They took particular care to locate the sources of water suitably. They located the tanks in places of excess in-flow of water and built around them banks in the shape of a half-moon.[14] They built dams connecting big boulders and rocks wherever possible in Kuṛiñci lands and thus increased the water potential in hills without incurring much financial expenditure. In some places they dug canals from the rivers to fill their in-land tanks and ponds with river water. They employed watchmen to keep the banks of rivers, canals etc., in constant repair and to guard against wastage of water.[15] In order to use water economically, the system of laying beds and watering the bed was in vogue.[16]

Kapilai and Eṟṟam

Digging of deep wells for the purpose of drinking water and for irrigation was common in Koṅku Nāṭu (in and around Coimbatore District). The people of the age knew how to divine the places where where was much sub-soil water or flow of water.[17] They used a bullock-drawn contrivance called 'kapilai' for baling out water from deep wells, and men-operated contrivance called 'eṟṟam' for baling out water from shallow wells. They had wells known as 'Ilañci' from which the palace gardens and orchards were irrigated mechanically.[18]

The Seasons

The farmers of this period were well versed with the seasonal operations for sound farming. A year was recognised in terms of six sequential seasons; thus: Iḷa vēṉil (months of April and May), Mutu vēṉil (June and July), Kār (August and September), Kūtir (October and November), Muṉ paṉi (December and January) and Piṉ paṉi (February and March)[19]. Tamil Nadu begins to receive monsoon rains just before the break of the Kār season. As this was considered the right season for farming operations, the farmers would return home at the break of Kār (August) to start their farming operations, if they were away on business.[20]

The Plough

The farmers believed in 'ploughing deeply rather than broadly'. These farmers were honoured as 'cencāl' farmers.[21] Buffaloes and oxen were used to draw the plough. They used to plough the fields till the big clods of soil were broken to small pieces, lay the fields fallow far some time and then raise crops in the fields. They applied manure before seeds had been sown or crops had been raised, and then fenced the fields all around for protection from cattle. These fences were raised with live plants and prickly plants.[22]

The Seeds

The people knew the value of quality seeds for reaping high yields. So they used to select the first ears of carn that matured well for seed purposes.[23] Grains meant for seeds were strictly not used for food thus giving rise to a belief that those who consumed the seed-grains would fare bagly.[24]

Multiplicity of Crops

The farmers cultivated a wide range of crops, from commercial crops to cereal crops. In wetlands, besides rice, sugarcane and banana were grown. In dry lands, oilseeds like the seasamum and the groundnut were cultivated. Garden crops like the coconut, and the arecanut, fruit trees a spices, and cotton-the basic material for textiles were also raised.

Rotation of Corps:

The Tamils of the period had the knowledge of scientific farming without actually having any formal learning along the scientific processes involved. It has now been scientifically proved that the bacteria in the root-knots of legumes help fixation of atmospheric nitrogen in the soil resulting in increased yield of the next crop in the land. Gaining this scientific knowledge not by textbook but by experience, the farmers had raised legumes after every rice crop.[24] In addition to such rotation of crops, they were also aware of the system of mixed cropping. They used to grow Italian millets and Indian beans as mixed crops. It is also seen that cotton and millets were grown as mixed crops.[26] We also come to know that ginger and turmeric were also raised as intercrops in coconut groves and jack fruit groves.[27]

Plant Protections

The farming communisy also knew that weeds and pests were the killers of the plant and accordingly they engaged in protection measures. Realising that the weeds grew along with crops, they felt it a bounden duty to remove the weeds from the fields It is note-worthy to remember here that weeding by the farmers has so highly regarded that it was equated with the social responsibility of the king in ridding the society of its social pests and wicked men.[28] They used hand weeders called 'tular' for weeding purposes. Further, they under-took measures to protect the standing crops from pests, from other animals like the sheep and the bears, from bird-pests like the parrots and the crows and from rodents and insects (like the rats, the crabs and the beetles) Thus the farmers of the yore were highly practical endowed with abundant common sense, though they lacked scientific knowledge as we apply the term today.

Storage of Grains

A contrivance called 'kuyam' was used to cut the ears of grains at the time of harvest. The grains were separated by

beating the ears of corn on a hard surface of by making the bullocks tread on them. Then the chaff was separated from the grains by winuowing. The grains were collected, measured and stored in granaries (kalaṅciyam). Sometime they stored the grains in baskets made of straw and plastered with cow-dung.[29] The farm-houses in which rice of earlier harvests were stored were called Vaḷa maṉai (the House of prosperity).[30] The yields were measured in volume against a standard of measurement ranging from aḷākku, uḷakku, nāḻi, marakkāl to paṟai, kalam and Kōṭṭai. The farmers had the practice of paying one sixth of the produce as tax to the state. The salaries of the temple purohits, the farm labourers and others like the carpenters, the ironsmiths, etc., were paid in terms of fixed measures of paddy. The disbursement was made in the threshing arena itself.

The Post Harvest Operations

The farming community knew the importance of post harvest operations too. After harvest, the field was ploughed and left fallow. Sometimes, they used to flood the fields and allow the stubble to rot. Sometimes they ploughed the stubble land and raised the next crop immediately, and in crops like the sugarcane and the banana they allowed the second crop (Rattons) to grow from the stubs.[31]

The Implements

The farming operations were too complex to be performed without tools. There were a large number of labour-saving and time saving tools in use in those times. Although they did not possess modern farm implements that are used today, they had ploughing tools, the levelling tools called 'taḷampu' the water balers like 'ampi' 'kiḻar' and ēṟṟam and contrivances like kuḷir taṭṭu and kavaṉ to drive away bird pests. They had mechanical contrivances also to catch boars entering millet fields.[32]

Allied Professions

The basic support for farm operations was provided by the cattle. So the people deified them, and treated them with

respect. In fact, the wealth of the king was measured only in terms of the cattle population of his state. Cattle-rearing was popularly carried out in every home in pastoral country-sides with limited water potential. These people sold milk, butter milk butter etc., in nearly towns. The money thus earned was used to run their homes and also to re-invest for increasing their cattle wealth.[33]

Fish Wealth

Fish-farming was popular in costal places (Neytal) just as cattle rearing was popular in pastoral country sides (Mullai) Fish was generally accepted by the ancient Tamils; in fact, the fish was used as a barter in exchange for a measure of rice. The unsold fish was dried, salted and sold; this process is called 'Mēn uppakkal.'[34] It should be noted that women were engaged in selling fish.

Deforestation

In those days there was a regular need to deforest land and reclaim it for purposes of agriculture. This was considered one of the prime duties of the kings. However, it was true that the kings used to identify one species of trees, to call it their guardian tree, and to popularise their cultivation in large numbers.[35] It was believed that if these trees flourished, the king and the citizens would also prosper. Thus, the palmyra tree was the chosen tree of the Cēra kings, the atti (bauhinia recemosa) tree of the Cōla king and the margosa tree of the Pāṇṭiya kings. The Kings were depicted as wearing the garlands made of the flowers of these trees. Thus the kings encouraged planting of useful trees and their cultivation.

Market Facilities

The ancient Tamils had well organised marketing facilities. The agricultural produce was bartered for other goods in village markets. But in towns they were sold for money. In exchange of rice, fish, salt and milk were sold as per accepted rates of exchange. In cities like Maturai, Kāviripūmpaṭṭinam etc.,

there were separate bazaars known as kūla viti for marketing grains and pulses. It is reported that eighteen kinds of grains and pulses were sold there.[36] Information relating the sale of particular kinds of these grains and pulses was indicated by raising particular banner atop each market centre. It is also worthwhile to note that the merchants were impartial in their business. They neither sought excessive profit for their goods nor underweighed their goods while selling; thus they proved to be trustworth.[37] Tax was levied by customs authorities for imported as well as exported goods. The wages of the farm labourers were paid in kind by the farmers.

Role of Women

It is really gratifying to note that even in those ancient days, women played a role equal, if not greater, to that of men in agriculture. In fact there were a few farm operations, like transplantation, weeding, harvesting, winnowing and collecting the grains which were done only by women. They used to keep vigil over the millet–fields to drive away bird-pests with tool like kavaṇ during day times.[38] The women of the coastas regions (Neytal) engaged themselves in salt-planning, dying and salting the fish, etc., and selling them. The women of the pastoral regions (Mullai) engaged themselves in rearing cattle and selling milk, butter, etc., in barter. Women who had lost their husbands engaged themselves in hand spinning of cotton.[39]

Social Prestige of Farmers

The Tamils had high respect and regard for their kings. The kings were equated with their soul. There is a popular say ing in Cankam literature which states that 'the soil and life of the state is its king. The kings also believed that it was the result of their righteous rule or misrule that fortunes or misfortunes fall upon their kingdoms.[40] The people were of the opinion that only righteous rule of the king assured them of unfailing monsoons and bumper harvests. People by nature were hard-working and sincere. At the same time they had firm

belief that their ends were shaped by forces in nature, and that they should always be upright in their conduct. As such, these righteous producers of food were greatly respected by poets and kings. Thus the farmers enjoyed great social prestige and status in the society.

The Age of Pallavas (600 to 900 A.D.)

The literatures of the age of Pallava kings, are repltee with religious poems of the Saiva and Vaishnava cult. Very little agricultural information is available in the literature of this period: However, the inscriptions on stones spread over various areas give us a clue to the agricultural practices of the age.

The Pallavas ruled over Toṇṭaimaṇṭalam-the northern part of Tamil Nadu. They reclaimed forest lands for purposes of Agricultural cultivation, they called themselves 'Kāṭuveṭṭikaḷ. (the axe-men of forests).[41] They dug big tanks and ponds and named them after themselves. Thus we get titles like Tiraiyaṉ tank, Vairamēkaṉ tank, etc. They established a board of management in these places. They earmarked certain areas of agricultural land, known as 'yēripaṭṭi' and utilised the income from the land for meeting the annual expenses for the unkeep of the tanks and ponds.[42]

It is also seen that the farmers were keen in utilising the helps extended by the kings in the form of reclaimed lands for cultivation and additional irrigation water for increasing thei producing and in paying tithes to their kings. It is also understood that the systems of renting the land under fixed terms of tenancy and for the same tenants came into existance in due course.[43]

The Pallava kings had embossed on their coins the image of a bullock. This evidently bears testimony for their avowed involvement and deep interest in agriculture.

Agricultural Advancement in The Cōḷa Age (C. 900 to 1300 A.D)

Unlike in the proceeding age of Pallavas we get plenty of information relating to agricultural development in the age of Cōḷa. The great epics of this age like Periya Purāṇam and Kampa Rāmāyaṇam and epigraphical evidences like the monuments are the undeniable sources for our information. It was during this age that agricultural land was surveyed and standardised in terms of muntiri, kāṇi and mā; rules for locating and managing irrigation sources without any wastage were established and systematised.[44] The Cōḷa king built dams across the rivers, and named them after themselves in the same way as Pallavas did for tanks. The tank which is presently known as Poṉṉari, was dug by the king Rājantiraṉ I and was named Cōḷa Kaṅkam.[45]

Wet-land rice was pre-dominantly grown. However, they also raised other crops like dry-land rice, varaku, rāki, sesamum and other garden trees like the coconut, the arecanut and the jack tree. A pioneering feature of the age is that they had raised another layer of crops under the canopy of these trees also, as understood from the word, 'kīl payir'.[46]

The Age of Nāyak Kings (C. 1300 to 1600 A.D.[5])

A literary piece entitled, Mukkūṭaṟ Paḷḷu written some three hundred years ago depicts clearly the state of farmers of that period. This age saw the classification of farmers according to their socio-economic conditions. The owners of large areas of lands were known as the 'Nilakkiḷārs', the farm labourers as the Paṇṇaiyāṭkaḷ' and the tenant-armers as the 'Uḻavars. These tenants and the farm labourers were considered untouchables. The major share of the produce from the lands belonged to the wealthy landlords.[47]

The number of varieties of rice mentioned in this literary piece is striking and enlightening. The general agricultural traditions of the immediate past were followed during the reign of the Nāyak kings. Whenever the tanks and ponds became

depleted of water, the right of fishing in these places was auctioned, and the income from such auctions was utilised for deepening the existing tanks, and for digging new tanks and ponds.[48] An interesting aspect of farming of the age is that the farmers gained technical skill in matching soil types and their properties with particular crops which might respond with increased yields.[49] This is indeed a step forward in the direction of modern farming.

Pre-Independent Era

This age witnessed great improvement enhancing water resources and water management. The Meṭṭūr Dam, the Pāpanācam Dam and the Periyāṟu Dam served the needs of agricultural development during this period. The big Meṭṭur Dam is built across the river Kāviri in Salam District, the Pāpanacam Dam across the river Tāmiravaruṇi in Tirunelvēli District and the Periyāṟu dam across the river Periyāṟu in Kerala, whichlflows from the Western ghats bordering Maturai District. The water from the Periyāṟu dam is taken by tunnels to irrigate the Kampam valley and other places in Maturai Dt.

A special feature of these dams is that they have hydro-electric generating houses for generating electricity. The result is industrial development in addition to accelerated agri cultural development. It is only during this period that the use of chemical fertilisers came into existance. Modern scientific plant protection systems also came into vogue during this period.

Proverbs and Sayings

In the preceding pages an attempt has been made to describe agricultural development historically from Tamil literary works and epigraphical evidences like the monuments, inscriptions and coins. If the practices were to be useful for all times and acceptable for all locations, people accepted them and followed them as conventions.[50] These conventional practices

have been passed on from generation to generation in the form of proverbs and sayings. Therefore a study of them will give us some insight into the topic on hand.

Among the popular proverbs of Tamil Nadu those pertaining to agriculture occupy an important place. There are about four thousand agricultural proverbs in a total of about twelve thousand proverbs in currency.[11] These proverbs carry the observations and beliefs of the people in relation to agricultural operations and practices. These carry general information related to almost all the facets of agricultural operations, properties of soil, selection of farm lands, fencing and farming operations, forecasts on rains, manuring, irrigation, weeding and harvesting, and particular information relating to particular crops. In addition, there are proverbs relating to cattle, marketing of produce, characteristic features of farming and farmers. It may be difficult to state with any certainty when these proverbs originated but it is certain that they have been in currency for ages. The underlying theme of these proverbs and sayings are the characteristic traits of the farmers, their interests, their progressiveness, their acceptance of new techniques.

Proximity of Lands

The buyer farmers preferred only wet-lands (nance) as these lands were assured of irrigation water and so, were sure of responding to the industrious farmers with three good crops per year. But the dry rain-fed lands (puncey) could offer only one crop and that too, only if the monsoons did not fail. So people preferred to have their cultivation lands a little further away from the bustling road-sides. However, if the lands were situated in a distant far-off places, then the farmers would not be able to manage the cultivation of these lands properly. The idea that the land should be neither in the proximity to the highways nor in far-off places is expressed in these two proverbs: 'The field near the roads yield none to the farmer', and 'Choose not either the local bride or the far-off lands.'

Treatment of Alkaline Soil

The people had adopted local methods for removing the alkalinity of soils and had found out that the margosa cakes and pirantai (Vitis quadrangularis) were useful for this. The knowledge is communicated, in these proverb 'remove alkalinity with pirantai and incorporate margosa leave for alkalinity.'

Soil Types and crop varieties

A few proverbs indicate that people had attempted to cultivate crops according to the properties of the soils. 'Rice for the sandy alkaline soils', 'Sow Rāki in dry alkaline lands 'Sesamum for the black soil', Horsegram for the (puncey) dry land', 'Raise sugarcane in alkaline soil', 'Plough the alkaline land and grow the groundnut', 'The greengram for the poor soil', 'Turmeric in the black-red loam soil' and 'Tobacco for the dry fields.' It really goes to the credit of the ancient Tamils that they had compressed trustworthy agricultural information in these proverbs.

There are a large number of sayings on water, the clouds, the thunder, the lightning, the wind and rains. The fact that the monsoons never fail is expressed in the proverbs, 'The dense rains of purattāci' (August-September), 'The ceaseless rains of Aippaci' (Sep-Oct) and 'The heavy rains of Kārttikai' (Oct-Nov). The damage caused by unseasonal rains is also described in the proverbs, 'The damaging rains of Cittirai› April-May) and 'The rains of Paṅkuni, (March-April) and all round loss,

The seasons

The Seasons are important for agricultural operations and such proverbs as 'paruvatte payir cey' (cultivate in the season appropriate), 'Sow at the Āṭippaṭṭam' (June-July), 'be it a pālai (an infertile shallow), do it in the right paṭṭam' (season) These proverbs highlight the importance of starting the sowing. operations at the right season, and also the warning that by

sheer laziness one should not fail to carry out the sowing operations at the break of the opportune seasons and rue later [52]

The Importance of Ploughing

It is not enough if one possessed just cultivable lands and irrigation water; one has to engage oneself in ploughing the land. The importance of this operation is made clear in the proverbs, 'ēḻuḻavu uḻutāl eruppōṭavēṇṭām' (Seven ploughings placate the need for manures) and 'uḻavilum pakai Yeruvile tīrātu' (the unproductiveness of unploughed land no manure could compensate). There is also a proverb, Denying the ploughed field of its recuperating time robs the farmer of his capital'. There are proverbs like 'Kampukkāl uḻavu' (Plough quarter deep for Bajra) and 'one plough for horsegram' and 'seven ploughs for sesamum.' These indicate the ploughing pattern followed in those days.

Manuring

Manuring is an important farm operation that follows the operation of ploughing. The proverb, 'What the manure does, the soil does not' conveys the importance of manuring even if the soil happened to be good. Another proverb 'The sheep's for the immediate crop and the organics for the next crop', brings out the fact that the droppings of sheep are considered to be in readily usable forms of manure, while cowdung and organic matter become usable manures only for the succeeding crops. That green plants like avarai (a plant, like sesbanial) offer phosphatic nutrients and help to grow good grains is expresaed in the proverbs, 'the dropping of the sheep for vegetable growth and avarai (cassia auriculata) for rice. The proverb, 'the river silt for the crop' informs that those who could not apply organic and other manures were required to apply to the field at least the silt from the river-beds. We realise that the ancient Tamils had a deep insight into these scientific processes without actually having the scientific know-how.

Weeding

In ancient times, people were more scared of the weeds than insects and fungi. A proverb declarer, 'one who weeds not produees not'. The yield of the weed infested crop will be of one fourth its normal even if the crop happened to grow vigorously. So it was felt that no time was proper for weeding and that 'pluck out the weed even as it shoots up' has been a popular saying all through. In fact it was understood that weeding should be undertaken even in a harvested field. There is also an old saying which says. 'Weed out even if it be harvested field.' From the proverb, 'Kōrai Kuṭiyaik-Keṭukkum', (cypress is the bane of farmers) it may be under-stood how much the people were aware of the severe damages and loss caused by the weeds.

Spacing

The nature of spacing for particular crops is also indicated in proverbs: 'Eṭṭu aṭi Vāḷai Kamuku' (Eight feet for banana and arecanut), 'īraṭi Karumpu and Kattiri' (two feet for sugarcane and brinjal) and irupataṭi piḷḷai' (twenty feet for coconuts). In respect of tilling and number of irrigations, there are proverbs like,'Āṟu Kottu nūṟul taṇṇīr vāḷai (for banana till six times and water hundred times) and Yeḷu Kottu yeḷupatu taṇṇir Mañcaḷ (for Turmeric, till seven times and water seventy times).

The loss of Prestige

Farming is traditional occupation passed on from generation to generation by heredity. It is but natural that the son followed the foot-steps of his father. And so were the practices of traditional agriculture. The farmers of those days enjoyed great social status and prestige. But in course of time, the bureucracy of modern times has become powerful. Its power is such that there has come into vogue a humorous saying that The muṭṭai (egg laid by the hen in the house) of a petty official is powerful enough to break the ammi (a stone used for pow-

dering and macerating purposes in the kitchen) of a farmer. It is because of this loss of social prestige that agriculture does not enjoy any status in recent times.[8] Further, as the tradition-bound farmers could only follow the time worn convention with assurance, they are very slow to take to new technological practices which can assure them of wealth and prosperity.

The heritage of a country is what provides the basis for the history of the cultural development of a country. Some of them could have been washed out in the floods of time and some forgotten. Such of those which persist proving their value over a period of time should be really great ones. Among these, the most meaningful to-day are the desalanisation of alkaline soils could be reclaimed and what crops could be grown in these soils. This is only to point out that developments in the agricultural technology of to day are part of the pastness of the past of Agricultural development in Tamil Nadu and also the presentness of its present development. It is this basic continuity that is behind the great achievements in the Agricultural front of our state.

"Let us respect agriculture and industry"

(Pārati)

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MEDICINAL HERITAGE OF THE TAMILS (Citta)

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The MEDICINAL HERITAGE OF THE TAMILS is known as the Citta System of Medicine. The Citta System of Medicine is recognised as one of the Indigenous systems of Medicine of India by the Government of India.

The Citta System of Medicine of Tamils belongs to a very ancient period, and the period may be roughly ascertained as the same period at which the Tamilian Civilization had started.

The very first necessity of man is to appease his natural propensities like thirst, hunger etc Next to air, water, and food the primary requisite for human life is Medicine.

For want of delivers in the field of the History of Citta Medical Science, the historic information of Citta System of Medicine has undergone obscurity and oblivion. The absence of a complete history of the Medical Science of the Tamils is a desideration.

The Citta System of Medicine of the Tamils has developed independently and without any borrowing from the other medical systems. On the contrary, Cittā system has provided marterials for the development of other medical systems now in vogue.

At the outset, one may have the curiosity to know the relationship between the Citta System of the Tamils and the

Āyurveta System of medicine of North India. For the sake of briefness, the following few lines may be quoted from the book "Introduction to the Siddaa System of Medicine" written by Padmashri Dr. V. Narayanasami, H.P.I.M. who is a well reputed and recognised authority in Āyurveta System of Medicine. He says "There is no dispute about the antiquity of the (Siddha) system. References to the Siddha system are found even in well-known Tamil works like Tirukkuṟaḷ and Tirumantiram, which are devoted to the disciplines of civilization. These works are prior to **Charaka Samhitha** and **Susruta Samhitha** the two well known treatises in Sanskrit on Āyurveda".

"It is well established that before the Aryans occupied the Sind region and the Gangetic Plain, there existed in the South, on the banks of the rivers Cauvery, Vaigai and Tamira Parani, a civilization which was highly refined. This civilization had a system of medicine to deal with the problems of sanitation, and treatment of diseases. This is the Siddha System ...From the beginning, the Siddha System is maintaining its prestige."

The Aim of this small paper on Medicinal Heritage of the Tamils is to put forth a brief account of the fact that the ancient Citta Medical System of the Tamils was originated and propagated in a very scientific and rational basis, equal if not superior, to the modern system of medicine. Also it is our aim emphasise, how much versatile knowledge and usefulness along with perfection regarding human living is involved in the Citta System of Medicine, which if properly understood and utilised by all people, the present day sufferings of mankind both physical and mental, will be relieved totally.

The Medicinal Heritage of the Tamils is called Citta System and the word Citta is derived from the word "Cittar" (or perfect sages) who are numerous but mainly recognised as eighteen in number. They are known as "Patineṉ Cittar". Cittars are the progenitors of Citta System of Medicine. The word 'Cittar' is derived from the word 'Citti' which means perfection in spiritual and scientfic achievements. There are

eight veireties of Citti described in Citta Medicine. They are known as 'Aṭṭama Citti'. They are super human powers attained by Cittars addicted to the practice of Yoga. The eight varieties of Cittis are (1) Aṇimā - the faculty of reducing one self to the size of an atom (2) Matima - the power of increasing one's size without limit. (3) Karimā - the power of increasing one's weight or disintegrating the atoms of the body and enabling it to pass through more solid matter. (4) Ilakimā - becoming very light like feather-Levity. (5) Pirāpti - the power of attaining everything desired. (6) Pirkāmiam - the power to overcome natural obstructions and go any where. (7) 'Icattuvam - supreme domination over animates and inanimates in nature i.e. power to create, preserve and destroy things (8) Vacittuvam - power of attraction and power of changing the course of nature, or assuming any form in creation.

The definition for Cittar is given as "The Cittars were of a Tamil Sect which maintained Civa for its God, and rejected every thing else in the Religious System inconsistent with pure Theism. They were persons holding tremendous powers in themselves and who if they chose, could retain bodies for ages or disintegrate them by chemical processes, powers of words or concentration of will. They had investigated and studied fully all kinds of drugs, minerals and poisons and their physical, chemical and psychological properties and therefore they knew what was beneficial and what was otherwise.

They held that the body was the one and only instrument with which one could attain success in Spiritual evolution and growth and that if the body could only be made strong and perfect they could get rid of birth and death eventually after the full growth and development of the soul.

They attained spiritual awakening by rousing the Kuṇṭaliṇi (Serpent fire or power as it is termed) lying dormant at the base of the spinal column in the region of the Sacro Plexus and there by attained all Cittis. They were the masters of their bodies

and could change the very materials in them by re-arranging the molecules in such a fashion that they had no more sickness or death. They could send mental electricity without the aid of the nerve channels and thus work all over the Universe with anyone, at any place.

They could fly through the aerial regions with the aid of animated mercurial pills. Many of the most wonderful medicines of the present day owe their origin to them notably the use of metals in medicines. They are Seventy Thousand in number.

Dawson in his Classical Dictionary of Hindu Mythology gives a brief account of these Cittar (Tamil-English Cyclo-Paedic Dictionary - by T.V. Sambasivam Pillai).

Cittar after attaining perfection in the medical science imparted their knowledge to others by giving training to students called 'Ciṭan' (Sishya). They chose young healthy and energetic students and trained them under their personal supervision at their holy dwellings named Asramams' without subjecting the students to the distractions of the common public. So a student of the Cittā Medicine starts his study at a young age in a pure, healthy, uncontaminated atmosphere. According to the Citta's scripture, the minimum period of study and training is Fourteen Years.

The language of the Cittar and their literature: The Cittar's writings are available to us in the form of palm leaves. They are known as 'ōlaiccuvaṭi'. After so much of destruction and deterioration in the past we are still having Citta Medical Literature in the form of 'Olaiccuvaṭi' which numbers in thousands that are now available from the homes of every hereditary and traditionally trained Citta Vaidyar in villages of Tamil Nadu. These 'ōlaiccuvaṭis' which contain the highly developed Citta Medical Science are yet to be brought into book form. This aspect of the preservation of Citta Medical Science is not receiving the attention of the educationists and

the Government. All the olaiccuvaṭi's were written in poetic form in high classical symbolic Tamil language. Cittar have mastered the Tamil language and grammar. In the works of saint Tēraiyar we find Veṇba, Āciriyappa, Kalippa, Vañcippa, etc. with Taḻicai, Turai, Viruttam and also Yamakam, Tiripu, Maṭakku Antati, Kuḷippu, Cantam, with Etukai, Moṉai, Iyaipu, Muraṇ Aḷapeṭai etc. From his writings we know his versatile knowledge in Cittāntam Vetāntam, Tharkkam, Nāvāyam, Cotiṭam and also his profound knowledge in Puranams and Itikācam. If one wants a very interesting text book or a reference book to be prescribed for a student of Tamil language he will select one or more of Saint Tēraiyar's work on Citta Medicine. Apart from the classical Tamil, the Citta literature contains so many names for a single herb or drug which are known as 'Paripacai'. (Technical form) This is because, it is the desire of the Cittar to include all the different names by which any single plant or drug is known by the people living in different areas, speaking different languages.

We find numerous references of medical importance in Tamil Literature. The importance of the chapter 'Maruntu' in Tirukkuṟaḷ is appreciated all over the world by the intellectuals. Some of the Tamil classics are named after the popular Citta Medicines like "Tirikaṭukam", "Ciṟupañca Mūlam" etc. In the renowned assemblies of Tamil scholars and in Tamil Caṅkam. Citta physicians too had their honoured places for instance. Maruttuvaṉ Tāmōtaraṉār. In the court of Tamil Kings at least one Citta Physician is given a honoured place, just like other scholars, as in Astrology etc. The Citta Physician of the Royal court is called Araca Maruttuvar or Raja Vaidyar and even today there is a village by name 'Marutthuvakkuṭi' in Tañcāvūr district, which was given as a Manyam for one of the Royal Physician.

The Citta Medical Science of the Tamils is associated with language, Religion, Philosophy and also deals with the attain-

ment of perfection of the soul i.e. Mukthi. There are about ten volumes in Citta literature named 'Vaitta Vāta Yōka Ñāṉa Cattirattiraṭṭu'.

The Uniqueness and significance of the Cittā Medicinal Heritage is known by (1) The wider meaning they give for the word Maruntu. (2) the classification of the different subjects of Medicine (3) the intensive and elaborate knowledge of diagnosing diseases by Nāṭi or pulse reading (4) the earliest perception of the use of Metals and Minerals as therepeutic agents (5) the advanced knowledge or Physiology especially in the function of Respiration known as Caram (6) the advanced knowledge of humoral pathology. (7) the highly developed chemistry in Cittā Medicine (8) the science of Kaya-kalpam or rejuvenation (9) and above all attainment of immortality of the body and salvation in the present life itself i.e. Civaṉ Mukti which is possible through Yoga.

1. In Tirumūlar 8000 the term Medicine is explained as that:

'Maruppatutal Nōy Maruntenal Ākum
Maruppatu Ula Nōy Maruntenal Cālum
Maruppatu Ini Nōy Varātirukka
Maruppatu Cāvai Maruntenaiāme'

Medicine should be capable of curing diseases of the body and mind, it should prevent diseases and also it should prevent death. A physician who is capable of administering this Maruntu or medicine must have observation, thoughtfulness and imaginative penetration into the deep recesses of the patients organism to arrive at a correct diagnosis. Human body is produced from Nature. Man is the highest form of all animals with a power to attain self knowledge which the animal do not possess. But it is pathetic to note that Man is affected by more number of diseases and subject to premature death than animals in free state. This is because Man is unconscious of his Being as one with Nature. Man seems to be inclined to

hink that the reasoning faculty in him was given as it were to argue against his own instincts, to neglect the laws of Nature and misuse his organisms. A man who does not respond to Nature's call becomes a useless instrument of Nature. It is Nature that causes diseases and it is Nature that effects their cures and all the medicines that are given is only to strengthen this natural power of healing within the body. So a Cittā Physician is expected to know the processes of Nature. Citta system describes that the forces in the Microcosm or man are identical with the forces of the Macrocosm or the world.

'Antattil Uḷḷatē Pinṭam
Pinṭattil Uḷḷatē Anṭam
Anṭamum Pinṭamum Oṉṟe
Aṟintu tāṉ Pārkkumpōtē' (Saṭṭamuṉi ñāṉam)

2. The classification of different subjects in Citta Medicine

Today we are having Modern Medical Science, practised all over the world. Modern Medicine does not belong to any country or language. It is an amalgamation of the knowledge and wisdom cultivated by the scientists all over the world. So the modern system of medicine is up-to-date, The modern Medicine is divided into many specialised branches ranging from Pediatrics to Geriatrics. There is one special branch of medicine for almost every vital organ of the body. For Eyes-opthalmology Ear, Nose & Throat - Otolaryngology, Heart-Cardiology kindey-Urology, Nerves-Neurology and so on. These special departments of Modern Medicine is of recent development. This conception of dividing the medical science into various specialised branches has occurred to the Cittar of ancient time and they have written separate treatises of on these subjects. For example Pālavākaṭam dealing with diseases of infants and children, Kāyakaṟpam dealing with aged, Karppakkōḷ - Obstetrics and Gynaecology, Iraṇa Maruttuvam-Surgery, Nayaṉa viti - Opthalmology. It is interesting to note that the knowledge of Cittar in Anatomy is also perfect and the very classification of Eye Diseases in Citta Medicine is a proof to this. The Cittā

Texts enumerate Ninety Six eye diseases and the description of the parts of the eye and the diseases that afflict them are very similar to those of modern medicine. They are :

1. Diseases of the eye lids - Irappai Noykaḷ
2. Diseases of the Sclera - Veḷḷai viḻi Noikaḷ
3. Diseases of the Canthus - Canti Nōykaḷ
4. Diseases of the Cornea - Karuviḻi Nōykaḷ
5. Diseases of the lens and retina - Tiruṭṭi Noykaḷ
6. Opthalmias - Kaṇṇiṉ Maṟṟa Nōykaḷ

3. **Diagnosis of Diseases by Nāṭi or pulse reading**

In addition to the examinations of eight entities like eyes, tongue, urine, faeces Cittar have developed a high standard in the aspect of Diagnosis by Nāṭi or pulse reading. The studies of the pulse and Urine are so extensive in Cittā system of the Tamils and it is not found so much in the other indigenous systems of medicine of India. Nāṭi or pulse in Cittā Medicine includes pulse as well as Nerves. In modern medicine the pulse denotes only to the pulsating arteries. Elaborate precautions and procedures are described for pulse reading. For want of briefness, an instance witnessed by the writer of the book 'Introduction to Siddha System of Medicine' is given here.

"The writer witnessed such an exhibition of correct diagnosis by a certain Siddha Physician in a conference in Tanjavur in 1936. A gold medal was announced for any physician who could successfully diagnose diseases by pulse reading alone. A physician voluntered. A learned Ayurvedic physician from Madras volounteered to be the patient. Tha patient was screened and only the right hand was visible to the Siddha Physician. After feeling the pulse for a minute or two and with out any interrogation, the diagnosis was made as Diabetes with a previous history of Rheumatism about ten years earlier. Later, on enquiry, it was known that the physician was suffering from Diabetes and ten years earlier he had suffered from severe multiple Rheumatoid Arthritis The Madras physician arrived

only that morning to the conference and the Siddha Physician had not known who the patient for study would be. In another case, he diagnosed a case of duodenal ulcer. No questions were asked of the patient and no other examination was permitted. The Siddha Physician got the gold medal. There were two others who got the second and third prizes. This is to show that Siddha physicians practise pulse reading exclusively and to perfection."

4. Cittar's knowledge in Physiology and in Caram or respiration

Cittar understood the body to be the meniature solar system and that every part of the solar system is represented in man. According to Cittar the human body is composed of ninety six Tattuvams or constituent principles in nature and they are 1) Five elements 2) The five object of senses-Aimpulan 3) The five organs of action - Karmentiriam 4) The five organs of perception - ñānentriyam. 5) The four intellectual faculties-Antakkaraṇam 6) The ten nerves-Tacanāṭi 7) The five states of the soul-Pañca avattai 8) The three principles of moral evil-Mummalam 9) The three cosmic qualities-Mukkuṇam 10) The three humours - Muppiṇi 11) The three regions - Mummaṇṭalam 13) The six stations of the soul-Āratāram 13) The seven constituent elements of body Eḻu Tātukkaḷ 14) The ten vital airs-Tacavāyu 15) The five cases of sheaths of the soul - Pañca Kōcam 16) The nine doors or vents of the body - Onpatu Vācal.

Cittar's science of Breath is called Caram. To breath is to live, and the breathing is the most important of all the functions of the body. All other functions depend upon it. Human machinery is set in motion and kept on going from the first faint breath of an infant to the last gasp of a dying man. Cittar's developed a correct habit of breathing to have vitality and freedom from disease. The practise of correct breathing will lengthen our days of life, give more vitality and this practise of Cittars is called Vācippaḷakkam. Majority of the diseases arise through an ignorance of this secret of breath. The controlled breathing is the scientific method of charging

oneself with vitality and personal Megnetism and it is known as Praṇāyāmam. By systematic breathing undesirable emotions like Fear, Worry, Anxiety, Hatred, Anger, Jealousy, Envy, Melancholy, Grief, etc. may be controlled and lastly the reproductive organs may be strengthened and vitalized. Cittar knew that sex-energy can be conserved and used for the development of the body and mind of the individual.

5. Cittars Science of Humoral Pathology

Humoral pathology of Cittars explains that all diseases are caused by the mixture of the three cardinal humours namely Vātam (Air), Pittam (Fire) and Kapam (Water).

> Mikiṉum Kuṟaiyiṉum Nōy Ceyyum Nūlōr
> Vaḷi Mutalā Eṇṇia Mūṉṟu (Tirukkuṟaḷ)

It is the same three elements out of five elements that cause the diseases of the earth namely Cyclone, Draught and Flood. The three humours are called Muppiṇi in Tamil and Tritoca in Ayurveda. In scientific parlance, Vata comprehends all the phenomena which come under the functions of the central and sympathetic nervous system; Pitta the functions of thermo-genesis or heat production, metabolism, the process of digestion, formation of blood, excretion and secretion. etc. and Kapam the regulation of heat and functions of various glands. It is said that these three humours form fundamental principles in the composition and constitution of Man, and so the physiological doctrine on which they are based is also exactly the same as that of Pathology.

6. Cittars are pioneers in the use of Metals and Minerals as Therapeutic Agents

Several Metals and Minerals were known to and made use of by the Cittars in their medicines, and they were also well aquainted with the process of obtaining metals from their ores.

"When at long intervals, by merely turning over the abstruse and moth eaten pages of some of the Siddha Works,

one is sure to be struck with awe and admiration to find therein mention of processes like Calcination of metals, preparation of quint essences, extracts from minerals and other natural substances called Uparasam, preparations of Mercury such as animated Mercury Pills, Calcinated powders such as Chendooram - i.e. Red oxide and Cunnam, with the marvellous property of transmuting metals, preparation of caustic alkali from the ashes of plants and several other preparations of medicine with high potency and power, some of them even capable of rejuvenating the human system. Do not all these go to signify the fact that the knowledge of Siddhars of Tamil-Nadu in Chemistry taken together with that of Alchemy should have been for superior to and in advance of the so called scientific knowledge dominant at the present day?" (T.V. Sambasivam Pillai).

7. Rejuvenation and Immortality in Cittā Medicine

Rejuvenation is known in Cittā System as Karpam'. This means the power of securing the body from the effects of age. According to Cittā system Rejuvenation does not mean restoring old to youth, it mean the maintenance of youth without reaching old age.

The ways prescribed for Rejuvenation (Karpam) in Cittā Medicine are.

1. Preserving the Ojas or Internal Secretions to be diverted to the circulation of blood by controlling respiration through preāṇāyāmam.

2. Conservation of Vital Energy or Sex Energy and using it for the purpose of regeneration instead of generation.

3. Use of certain alchemical preparations such as Cuṇṇam, Muppū etc. prepared by fixing volatile bodies and then calcining them to powders.

4. Arranging and rearranging the molecules in the human body.

5. Use of medicinal preparations from vegitable kingdom.

6. Concentration on the six mystic centres of the body.

7. Use of medicinal preparations from the excretions and secretions of the human body.

8. Use of chemical preparations from minerals like Mercury, Gold, Iron, Silver, Copper etc. in the form of calcined powders.

Conclusion

We are aware of the fact that many of the modern scientists are yet to approve the efficacy of Cittā System of the Tamils because the whole of their understanding has been taken away by the gross senses to such an extent that they were rendered incapable for deep unbiased investigations in Cittā Medical Heritage.

Tamil Nadu still lives with pride and bids fair to live on for ever as the illustrious procreator and glorious possessor of all the basic elements and factors contributing to the resultant triumph of modern medical science to-day; and the secret of all this fundamental basic strength of Medicinal Heritage of the Tamils lies in the fact of its being absolutely based upon a Deep Spiritual Insight, Knowledge and Strength.

The Cittā Medical Heritage of the Tamils stands to-day neglected, and named unscientific and superstitions. No serious or organised endeavour by way of systematic research has yet been taken up and proceeded within our country.

Let us hope that the day is fast coming with its own wakening up of an urgent fresh sense of the serious loss this Tamilnadu has so far suffered.

THE CULTURAL HERITAGE OF THE TAMILS LIBRARY STUDIES

V. Thillainayagam

ABSTRACT

This paper attempts to show the Cultural Heritage of the Tamils; Library Studies through six terms i.e., Book, Library, Classification, Fundamental Categories, Mnemonics and Catalogue.

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1. Prologue

11 Title

The title has its ends loose! What can it mean? Is it inference of library studies through cultural heritage of the Tamils? Or is it cultural heritage of the Tamils through library studies? Perhaps both deserve to be examined.

12 Term

There are five substantial terms in the title namely, culture, heritage, Tamils, library and studies. Let us examine one by

one, as a clever policeman who deals with each person separately when he finds a gang of persons to be tackled.

13 Tamil

131 Enigmatic

The word Tamil remains enigmatic for the last 25 centuries. No scientific enunciation for the term does seems to have been given so far. This is due to long heritage of the same.

132 Meaning

The term denotes the language used between Vaṅkaṭam on the North and Kumari in the South and also the people who uses it.

133 Glory

The glory of Tamil is that it has had an unbroken and continuous history of knowledge productions of poetry, lexicon, medical treatises, astrological manuals, mathematical works, archetectural and other scientific works including library studies.

14 Culture

141 Way of living

Culture is the sum total of the way of living built up by groups of human beings and transmitted from one generation to another.

142 Behaviour

Semantically speaking, it is the standard of behaviour set before a people and kept up steadily by the enlightened among them, that should be called the culture of that group and not the actual performances and failures.

143 Self-restraint

Our culture is predominantly self-restraint; sharing our substance with the poor, chastity, austerity and tolerance.

15 Heritage

151 Term

Heritage is a many sided structure which grew up in the course of time pervading all aspects or activities of a country.

It is unique in covering established principles which being universally true and lent themselves to infinite expression.[32]

152 Definition

To be specific, for this purpose, we must get the approval of the 'mass' 'Class' and 'classics' as defind by Kampar in Rāmāyaṇam (189).[18]

153 Word

Our heritage of culture is well brought out by Tiruvaḷḷuvar the Tamil saint-poet in his world famous Kuṟaḷ which says: The speech of cultured man consists of truth soaked in affection. Gentleness of speech is not pleasant falsehood, but truth spoken by one who knows the whole of the law and is not misled by dry dogma, who is full of affection for the person to whom the truth is addressed and therefore is able to find the words that same truth from harshness.[20]

154 Deed

Thus kindly word and the glad and loving look accompany a gift are appreciated by the poor man receiving it, even more than the gift itself. To give is good. But the manner accompanying the gift touches the heart of the received even morethan the gift. That is the heritage of culture.[21]

16 Library

Library is essentially a trinity of Document, Librarian and Reader.

It is an institution charged with

1. Care of a collection of documents-books;
2. Duty of making them accessible to those who require use of them; and
3. Function of persuading every person within its jurisdiction to accept and continuously use its service.[22]

71. **Studies**

Studies deals with` nomenclatuye, anatomy, physiology, pathology, ecology, phylogeny, personality, and management of any idea of the universe of knowledge.

18 **Sampling**

For want of space and time, as a random sampling of the idea i.e. the cultural heritage of the Tamil: Library Studies, we shall examine six terms-1) Book, 2) Library, 3) Classification, 4) Fundamental categories, 5) Mnemonics and 6) Catalogue.

19 **One by One**

Let us examine these terms one by one separately for easy understanding, absorption and communication of the same.

2 **Book**

21 **What is a book**

A book is a written message of considerable length, meant for public circulation and recorded on materials that are light yet durable enough to afford comparatively easy probabliity.

As such the book transcends space and time to announce, to expound and to preserve and transmit knowledge. It has secured the preservation and dissemination of ideas in every literate society.[7]

22 **Position of the Tamils**

One of the great discoveries in Mohanjodaro and Harappa have established beyond doubt that the Tamil Civilisation is one of the oldest and the richest.

So it is but natural to expect a clear account regarding the book-a standard for a book from the writings of the Tamils.

For want of time and space, only one leading work "Tolkāppiyam of Tolkāppiyar" has been taken for scrutiny as it deals elaborately with the problem involved.[8]

23 Tolkāppiyar

Tolkāppiyar who might have lived between 1000 B.C. and (00 B.C. is the author of Tolkāppiyam. He Published the work in the court of Nilam tarutiruvir Paṇṭiyaṉ. when Atāṅkōṭṭacaṉ presided. Paṉampīraṉār wrote the introduction or commentary verse for the book.

A grammarian is normally concerned only with the letters and syntax. It is unique that Tolkāppiyar has taken up the study of the subject matter of poetry also in his grammar.

Since, he himself often says 'it is said', 'They say to', 'scholars say so', it is evident that there were earlier, treatises which dealt with grammar in this manner.

Hence we should take it that the tradition in Tamil is to consider the subject matter also, in a book on grammar.[8]

Tolkāppiyam treats of only Iyal Tamil, it is made of three parts 1) Eḻuttu (Orthography) 2) Col (Etymology) and 3) Poruḷ (Subject Matter). Each part contains nine chaprers. The number of nūṟpā in the parts is 483, 464 and 652 respectively.

24 Composition

The Poets who know the nature of yāppu composition say that yāppu is the form which is used to express the conceived dea fully in the line formed of letters and other elements (Verse 1335).

241 Elements of Composition - 34

1. Unit of time
2. Nature of Letter
3. Kind of Syllable
4. Binding foot
5. Connection
6. Line
7. Technique
8. Note
9. Rhyme
10. Grace
11. Tune
12. Limit
13. Genus
14. Idealism
15. Kind of Speech
16. Audience
17. Place
18. Division of time,
19. Effect
20. Meyppāṭu
21. What itself to be understood
22. Intention
23. Subject

24. Theme
25. Interlink
26. Melody
27. Ammai
28. Alaku
29. Tonmai
30. Tōl
31. Viruntu
32. Iyaipu
33. Pulan
34. Ilaipu

are said to be the elements of the composition by great renowned poets, who have classified and described them distinctively (1259).

The basic Elements of Composition

Eluttu (Letter) | Acai (Syllable) | Cir (foot) | Talai (Link) | Ati (Line) | Totai (Rhyme)

242 Kinds of Composition 8

1. The Poetry
2. The prose
3. The systamtic treatise
4. The book of morals
5. The book of riddles
6. The books of satire and
7. The books of proverbs -

are the kinds or forms of composition in vogue within the four frontiers of fertile Tamil Nadu ruled by the three kings of great renown - say the poets (1336).

Viruntu is the verse which speaks of new ideas in the new way (1495).

Kinds of Composition

Pattu (Poetry) | Urai (Prose) | Nul (Treatise) | Vaymoli (Truth) | Pici (Riddle) | Ankatam (Satire) | Mutucol (Proverb) | Viruntu (New methods)

2421 Poetry

The technique of composition of poetry in the form codified by the scholars conforming to the use of different elements and kinds of composition (1337).

- Poetry
  - Akaval
  - Veṇbā
  - Kali
  - Vañci
  - Marutpā (from Akaval and Veṇbā)

- Veṇpā
  - Neṭuveṇpāṭṭu
  - Kuṟuveṇpāṭṭu
  - Kaikkiḷai
  - Paripāṭṭu
  - Ankatappāṭṭu

- Kali
  - Ottaḷicai
  - Kaliveṇpāṭṭu
  - Koccakam
  - Uraḷkali

2422 Prose

They say that uraivakai prose composition is of four kinds of which are:

1. The verse and prose being intermixed.
2. The exposition of the meaning of the verse in an elaborate manner.
3. The imaginary story of continuous narration without traditional background, and
4. The tale of interest and humour with normal import 1429.

- Prose
  - Pāṭṭiṭai vaitta kuṟippu
  - Pāviṉṟu eḻunta kiḷavi
  - Poruḷoṭu puṇarāp poymoḻi
  - Poruḷoṭu puṇarnta nakaimoḻi

2233 Treatise

The nūl - treatise - is said to be one which has the beginning and the end without being in contradistinction the content being discussed collectively and separately in elaborate manner by means of subtle expressions (1422).

2424 Kurippu

The kurippu is, they say, that which suggests meaning other than what the words indicate plainly (1435).

2425 Pici

The pici is of two sorts which are the simile woven out of comparison and the allegory (1432).

2426 Satire

The satire is examined thoroughly of two kinds which are cemporul and karantatu.

Cemporuḷ is said to be open columny.
It said to be open col.
It said with hidden meaning, it is called paḷikarappu.

The other kind of composition of satire deals with fault and income of the king. It is said to be the composition of advice (1381-1386).

2427 Proverb

The mutumoḻi - proverb - is that which occurs to give expression to a particular idea with reason quoted in subtle, short, bright and easy style (1433).

Mantiram is the formula sworn in the name of greatmen whose words never fail (1434).

2428 Viruntu

The Viruntu is the verse which speaks of new ideas in the new way (1495).

2429 Usage

Changes are not allowed in the idiomatic use of words in compositions which must go in accordance with the usage.

If the usage is affected by change all the words will loose thier meanings and become useless.

The usage starts from the learned, as the occurrence of it depends upon them (1590-1952).

25 Standard

The work written without deviating from the traditional procedure are of the two levels which are styled mutal and vaḷi (1593).

251 Original

The mutal (Original) is that which is written by one who is prominent in having the knowledge free from influnce of wordly activities (1594).

252 Supplemental

The vaḷi - supplemental - is said to be one which is adopted from the original work. It falls into four kinds.

They are:

1. Abridged
2. Expanded
3. Abridged as well as expanded, and
4. Translated in accordance with the traditions of Tamil (1595-1527).

253 Commentary

The erudite scholars say that a treatise is one which contains the commentary for the verse and which is in accordance with the thirty two niceties of good book and being without ten defects (1598).

When adding either short commentary or long one to the verses, the device of putting questions and answers and of re-

butting the wrong interpretation also may be appended to them in such a way as to make them particularly clear (1599).

2531 Short Commentary

The short commentary is one which gives the meaning of the verses in a simple and clear way. To explain the verses clearly, illustrations and examples may be given elaborately (1601-1602).

2523 Long Commentary

The long commentary is one which gives all those which are indispensable to explain the meaning of the verse. The scholars say that it will contain questioning and answering questions, clearing doubts by means of his (author's) work and authoritative works of authors and establishing an ideal bodly (1603-1604).

2533 Value

The greatest contributions of the commentators as a whole is that they helped to preserve many a work, be it grammar or pure literature from extinction.

But for their attempts to elucidate the texts, the texts themselves might have passed into oblivion long ago. This will be very clear from even a casual glance at the list of the large volume of literature quoted by them. They mention many pieces of literature which had been irretrivably lost before them. And we know to-day that quite a large body of literature which has available in their day has since been lost.

Besides, they have preserved the literary and social traditions and conventions, customs and ideals, idioms, words and their significance, of a period of thousand years ago and had recaptured in their writing the atmosphere of those even a further thousand years earlier and have handed them down to us.

Thus in a broad sense, they have helped to maintain the the continuity of the language and its literature.*

2534 Commentators

Commentaries by :

1) Iḷampūraṇar
2) Cēṇavāraiyar
3) Pērāciriyar
4) Naccinārkkiṉiyar
5) Kaḷḷāṭar
6) Teyvaccilayār etc.

add some more information on the subject.

2535 Interpolation

The grammarians and literatures of the later period are not satisfied with the crisp definitions given regarding contents of the book. They wished to add some more details.

To make the additions permanent, they interpolated their ideas into the already existing famous work.

The verses 1424, 1426, 1427, 1593 to 1610 are said to be that kind of interpolation.

The attempt of Teyvacciliayār to calculate the number of granthas-letters of his commentary is to prevent the interpolation as such.[88]

26 Defects

If the work is not in accordance with the above said rules, it is to be considered as defective.

They say that there will be no defect in the works of pre-eminent scholars.

Whether it is original or adaptive there will be defects in the composition which is not written by erudite scholars.

The defects of work, if examined perfectly

1) Repetitions
2) Contradiction
3) Understatement
4) Overstatement

5) Verbiage
6) Composition
7) Diction being abhorent to the ears
8) Disparagement in a degraded language
9) Establishment of his own pet ideas
10) Being difficult to understand by any means; and such others attend to them.

Those which lead to understand the opposite view, are to be considered as defective ones.

27 Niceties - 32 - Kinds

The different kinds of uttis-niceties-if examined are :

1) Knowing what have been formulated
2) Keeping verses and chapters in order
3) Giving the total numbers
4) Pointing out the various divisions
5) Knowing by deduction from what is described
6) Completing what is not given from what is given
7) Explaining the existing from what is not given
8) Changing the order of the previous statement
9) Putting together those which are related
10) Making a statement said in one place to be applicable to all places
11) Saying his own views
12) Maintaining the order
13) Accepting the views of others of his own
14) Safeguarding what is said previously and what is to be said afterwards.
15) Saying that he would say in advance and that he has said already
16) Giving names of his own creations
17) Being fluctuating in his formulations
18) Stating the conclusions reached by others
19) Quoting the saying of his predecessors
20) Having the best of many meanings
21) Having classified by means of given examples

22) Establishing his views after opposing the opposite views;
23) Quoting the view of others;
24) Accepting the principles without knowing what they are;
25) Inserting some new theories between the related ones;
26) Making rules for the future;
27) Knowing what is means by incomplete words;
28) Stating the views as given previously;
29) Bringing some rules to memory by means of related ones;
30) Putting forth the view which are to be understood by implications; and
31) Such others which are not said here.

the concurrence of which may be thought over to be classified with the said ones in a book of the great ingenious post (1610).

28 Modern Idea

281 Standardization

Now we are on the threshold of standardisation. The necessity for standards in increasing numbers to regulate and co-ordinate rapid expansion of quality producing units with large scale utilisation of indigenous resources and raw materials and to eliminate waste as completely as possible is keenly felt all round. To achieve this, we established the Indian Standards Institution in January 1947.

282 Documentation Standards

The Indian Standards Institution was able to devote attention to the subject of documentation from the very beginning of its carreer by setting up of a Documentation Sectional Committee. This was mainly due to the efforts of late lamented Dr. S.R. Ranganathan.

283 Achievements

The Documentation Sectional Committee has already formulated the following Indian Standards regarding documents.[11]

1. IS : 4 -1963 - Guide for layout of learned periodicals (Revised);
2. IS : 18 -1970 - Guide for abbreviations of words in titles of periodicals using Roman alphabet (First Revision);
3. IS : 383-1952 - Practice for alphabetical arrangements;
4. IS : 790-1956 - General Structure of preliminary pages of a book (Tentative);
5. IS : 791-1956 - Half title of a book (Tentative);
6. IS : 792-1964 - Title page and back of title page of a book (Revised);
7. IS : 794-1956 - Practice for table of contents;
8. IS : 795-1956 - Canons for making abstracts;
9. IS : 796-1966 - Glossary of Cataloguing terms (First Revision)
10. IS:1275-1958 - Rules for making alphabetical indexes;
11. IS:2381- 1963 - Recommendations for Bibliographical reference;
12. IS:2550-1963 - Glossary of Classification terms;
13. IS:3050-1965 - Code of practice for reinforced binding of library books and periodicals;
14. IS:4731-1968 - Guide for preparation of manuscript of and article in a learned periodical;
15. IS:6298-1971 - Guide for selection of type and page layout in text books; and
16. IS:6666-1972 - Recommendations for frequency notation for periodical publications.

A series of draft Indian Standards are under wide circulation.

284 Inability

On the otherhand, it was not possible to formulate so far a standard for creation of work as enunciated by Tolkappiyar and Pavaṇanti.[48]

To be specific, it is reported that area of creation of work is not amenable to standardisation in the Evolute of Documentation [24]

29 Standard of a book

Keeping in view the general requirement, for their production and helpful sequence for easy reference, an order for the arrangement in book and their pagination must be as detailed below :

1. Cover leaf (front);
2. A blank leaf;
3. Half title leaf;
4. Title leaf;
5. Dedication;
6. Fronties piece;
7. Forward/Introduction;
8. Preface;
9. Acknowledgement;
10. Contents;
11. List of illustrations;
12. Publisher's note;
13. List of abbreviations;
14. List of symbols/notations/definition;
15. Addenda and/or Corrigenda;
16. Introduction;
17. Text;
18. Appendices;
19. Glossary;
20. Tables;
21. Charts;
22. Illustrations graphs;

23. Bibliography;
24. Index;
25. Blank leaf; and
26. Cover leaf (back) [12]

3. Library

31 Personality

Library is the gaint brain of the humanity. It preserves the lofty thoughts of master minds, the lovely imagination of sensitive souls, the wise and weighty conocels of sound and sagacious heads. in short, all the accumulated wisdom and knowledge of the heavy, dim and distant pa·t. It links up hundreds and thousands of generation with one another and thus provides a panoramic picture of the humanity.[6]

32 Purpose

Library is multipurpose social institution. Some of the elements in its purpose complex are :

1. To serve as social memory ; and for this purpose.
2. To assemble, organise and serve expressed thought embodied as books and periodicals or as pictures or as sound records or as other kindred materials; and for this purpose.
3. To help in the transmission of the knowledge of the earlier generations to the later ones ; and by this means.
4. To help in the cumulation and further building up knowledge from generation to generation ; and also
5. To help in the perpetual self education of one and all ; and
6. To collect together all valuable recorded information particularly in the form of reference books and to socialise and serve freely all such information to each according to his needs at the moment ; and by all such means.

7. To help in the mutual understanding co-extensive of individuals, communities, and nations, and further.
8. To help in the elevating self -depondant use of leisure: with the aid of freely served books, pictures, sound records, and other kindred materials ; and
9. To help increasing the opportunity for the spiritual awakening of one and all.[8]

33 Function

Library is essentially a trinity of Document, Librarian and Reader. It is an institution charged with

1. Care of collection of documents ;
2. Duty of making them accessible to those who require use of them ; and
3. Function of persuading every person within its jurisdiction to accept and continuously use its service.[9]

34 Nālaṭiyār narrates

The first interesting narration of library is found in Nālaṭiyār—one of the thirty six Tamil works of Caṅkam age. It describes the nature of the person who maintains the library and nature of the scholars using the same as follows :

"Although men gather books in abundance and not understanding their contents fill the whole house with them, the scholars who merely take care of books are one sort and the scholars who understand their contents and make them clear to others are another sort".[10]

35 Maṇimēkalai mentions

In the opinion of scholars, the word Ceḷuṅkalai niyamam occuring in more than one place in Maṇimēkalai refers to the institution of Library.[5]

36 Sarasvatibhandaram

It is observed more than once that the term Sarasvati bhandaram—the abode of Sarasvati—the Goddess of learning found in the literature as well as in the inscriptions refer to the library where books are kept use and preserved for the posterity.[43]

37 Sarasvati Bhandarika

It is observed more than once that the person who was incharge of Sarasvatibhandaram was designated as Sarasvati Bhandarika.

38 Bhandara Puttakamuṭaiyār

Bhandara Puttakamuṭaiyār is another name of Sarasvati Bhandarika - Librarian - according to a Tamil inscription of Caṭāvarmaṉ cuntara Pāṇṭiyaṉ.[42]

39 Reading in Temples

There are a good number of references dealing with endowments provided for reading religious works in temples. A few references are given below.[18]

S.No.	Work	Place	Inscription
1.	Bharatam	Centalai	63 of 1897
2.	Prabhakaram	Tirukkoṭṭiyūr	333 of 1923
3.	Rajarajavijayam	Tirupūnturutti	120 of 1931
4.	Sivadharmam	Tirunākēcuvaram	214 of 1911
5.	Tirugnanam	Vaṭicuvaram	359 of 1919
6.	Somaridhantam	Oṟṟiyūr	403 of 1896

4 Classification

41 Term

Classification is one of the important items of work in a library. This means the arrangment of titles in a filiatory sequence according to their degree of likenessl aespecially the assignment of books to their proper place in of Scheme Book Classification.

42 Subject approach

It is found that users almost invariable consider works from the point of view of their subject. This is called subject approach.

43 Classification of Tamil Works

Tamil Works falls into three great divisions namely Iyal - Poetry - Icai - Music - and Nāṭakam - Drama.[31]

431 Icai

Icai has no representative works left after the two great deluges, though their names have survived them.

432 Nāṭakam

Nāṭakam also has no representative works left after the great deluges, though their names have survived them.

433 Iyal

Iyal went under two distinct heads Ilakkaṇam - which was grammar dealt with art of corrrect and elegant writing and Ilakkiyam - a general term for all approved poetical compositions written on the rules laid down.

44 Literature

Literature - Ilakkiyam - is the finest flower of language and most enjoyable form or art loved by the learned. No literature no life seems to be motto of the ancient philosophers of TamilNadu. To them the final aim of language study is the study of iterature and to know life through literature, for literature is the initiation of life.[1•]

45 Eṭṭuttokai

Eṭṭu means eight. Tokai means collection or anthology. Hence eight collection of Kaṭaic Caṅkam got the name Eṭṭuttokai.

Each of these poems was by different poet composed at different times. These verses do not form a continuous

narrative. These book like isolated or occasional verses each independent of the other. Each books more a story in verse.

The language is direct and forceful, consciousess of expression, pregnancy of meaning, purity of diction and unity of thought are their main characteristics. The simplicity of the Tamilian taste daserves comparision with hat of the ancient Greeks.

These verses were collected, classified, arranged and named on the basis of metre, dimension of the verses, subject matter etc. They are:

1. Naṟṟiṇai
2. Kuṟuntokai
3. Aiṅkuṟuṉuṟu
4. Patiṟṟuppattu
5. Paripāṭal
6. Kalittokai
7. Akanāṉūṟu and
8. Puṟanāṉūṟu[45]

46 Pattuppāṭṭu

Pattudpāṭṭu or the Ten Idylls are greater elaboration, by poets, of the glories of the kings and Chieftains than what are found in the Eṭṭuttokai collections. The main themes of this group is the development of the cult of gifts.

Five of them are poems of a guide - āṟṟuppaṭai kind where a minstrel having received largeness at the hands of his patron, meets another on the way in utter need and dire poverty and directs him to the self - same patron. The path to the patron's very palace gates is described in all its graphical and natural settings, how he is welcomed of the royal feast that he partakes and of the presents that he is awarded and their parting.

Of the other five poems, four are of the akam kind the message of love in all its perspective. The last one describes the life of a City with reference to the concep- ions of moderation In this world of evanescent please and glory.

The names of idylls are :

1. Tiru-Murnkāṟṟupaṭai by Nakkīrar
2. Porunar - Āṟṟuppaṭai by Muṭattāmak Kaṇṇiyār
3. Ciṟupāṇ Āṟṟuppaṭai by Nallūr Nattattaṉār
4. Perumpāṇ Āṟṟupaṭai by Kaṭiyalūr Uruttiraṅ Kaṇṇaṉār
5. Mullaippāṭṭu by Nappūtaṉār
6. MaturaikKāñci by Māṅkuṭi Marutaṉār
7. Neṭonalvāṭai by Nakkīrar
8. Kuṟiñcippāṭṭu by kapilar
9. Paṭṭinappālai by Uruttiraṅ Kaṇṇaṉār
10. Malaipaṭu kaṭām by Perum Kaucikaṉār

47 Patiṉeṇkīḻkkaṇakku

Patiṉeṇkīḻkkaṇakku literally, means eighteen works of lesser order as contrasted with Melkaṇakku. The name of the eight fold anthology - Eṭṭuttokai - and ten Idylls Pattuppāṭṭu.

They are :

1. Nālaṭiyār	10. Tiṇaimālai Nūṟṟaimpatu
2. Nāṉmaṇikkaṭikai	11. Kainilai
3. Kār nāṟpatu	12. Tirukkuṟaḷ
4. Kaḷavaḻi Nāṟpatu	13. Tirikaṭukam
5. Iṉiyavai Nāṟpatu	14. Ācārakkōvai
6. Iṉṉā Nāṟpatu	15. Paḻamoḻi
7. Aintiṇai Aimpatu	16. Ciṟupañcamūlam
8. Aintiṇai Eḻupatu	17. Mutumoḻikkāñci
9. Tiṇaimālai Aimpatu	18. Elāti[37]

48 Minor Poetry - 96 Varieties

In course of time, the Tamils began to experiment the composition of verses in different way on the basis of subject, metre, letter, form, rhyme etc. which swelled into 96 varieties. They came to be called Prabhandhas.[40]

When we analyse these 96 varieties with regard to Documentation, they swell into 265 divisions as shown by Ranganathan and Thillainayagam.[80]

This has evoked the appreciation of many librarians abroad to solve similar problems of English literature.[34]

49 Depth classification

This shows the way to face the challenge of Depth Classification of Tamil poetry with special reference to the depth classification for Tirukkuṟaḷ by V. Thillainayagam.[44]

5 Fundamental categories

51 Term

511 Universe of subjects

The Universe of subjects is evergrowing. Many new subject, had taken shape in the past. Some are taking shape at present. And many more will take shape in the future. Even to-day the number of subjects is uncountable.[28]

512 Control

Therefore, the only practicable course has been found to be to descend, from the phenomenal level of an uncountable multitude of subjects to the near seminal level.

513 Generic Ideas

As we descend from the Phenomenal level towards the near seminal level, millions of isolate ideas found in many millions of compound subjects get absorbed and assembled, reabsorbed and reassembled more and more until only five ultimate generies isolate ideas or seminal ideas.

They are denoted by the term Five Fuudamental Categories.

514 Postulate

By going to dictionary, finding out the meaning of each of the two component terms, 'Fundamental' and 'Category' and then combining the meaning, we cannot know what the Fundamental Categories are ;

The word group forming the term 'Fundamental Categories' is an unbreakable one. It is defined by enumeration only. It is a postulate only.

There are five and only five fundamental categories — namely Time, Space, Energy, Matter and Personality.

These terms and the ideas denoted by them belong strictly to the context of classificatory discipline. They have nothing to do with their use in Metaphysics or Physics. In our context, their significance can be seen only in the statements about the facets. of a subject—their separation and their sequence. This set of fundamental categories is, for brevity, denoted by P.M.E.S.T.

515 Time

Perhaps the fundamental category 'Times' gives the least difficulty in its identification. It is in accordance with what we commonly understand by that term.

The usual Time Isolate Ideas — such as Millenium, century; decade, year and so on—are its manifestations. Time isolates of another kind—such as day and night, seasons, such as, summer and winter, time with meteorological quality—such as, wet, dry and stormy—are also taken as manifestation of the fundamental category 'Time'.

516 Space

The fundamental category 'Space' comes out next to 'Time' in difficulty in its definition. It is in accordance with what we commonly understand by that term. The surface of the earth, the space inside it, and the space outside it are manifestations of the fundamental category 'Space'.

The usual Geographical Isolate Ideas—such as continents countries, and water formations such as oceans and seas—are taken to be its manifestation. Physiograhpical Isolate Ideas—such as, desert, prairie, rainforest, plateau, mountain, river and lake—are also taken to be manifestation of th

fundamental category 'Space'. So also area occupied by a population cluster—such as, a city, town and village—is taken to be a manifestation of the fundamental category 'Space''.

517 Energy

Even, otherwise, the identification of the fundamental category 'Energy' is a little more difficult than that of 'Space' or 'Time'.

518 Matter

The identification of the fundamental category 'Matter' is more difficult than even of 'Energy'.

Its manifestations are taken to be of two kinds—Materials and property. It may look strange that property should be taken along with material.

But let us take a table as an example. The table is made of the material timber or steel, as the case may be. The materials is intrinsic to the table, but is not the table itself. Moreover, the same material can figure also in several other entities. So also, the table has the property of being 2-5 feet high and the property of having a soft top or a hard-top. This property is intrinsic to the table, but is not the table itself. Moreover the same property can figure also in several other entitles.

519 Personality

The fundamental category 'Personality' presents the greatest difficulty. It is too elusive. It is ineffable.

If a certain manifestation is easily determined not to be one of 'Time' or 'space' or 'Energy' or 'Matter' it is taken to be a manifestation of the fundamental category 'Personality'. This is the method of residues.

For according to the postulate, there are five and only five fundamental categories. Therefore, any entity which is not a manifestation of 'Time' or 'Space' or 'Energy' or 'Matter' should be manifestation of 'Personality'.

This application of this Method of Residues may not be easy in certain cases. But experience will lead to the establishment of reflex action in recognising the fundamental category manifesting itself in any isolate idea, even as experience leads to the establishment of a reflex action in recognising Chinese, Indians, Egyptians, Italians, French, Germans and Russians. This does not amount to saying that there is no difficulty at all. There are still some areas of doubt in distinguishing between manifestations of the fundamental categories 'Energy', 'matter' and 'Personality''. These difficult areas do not turn up very often.

Therefore we can get along, in spite of this difficulty for the time being, and solve it in due course as experience increases. We cannot give up the proven advantage of Classification guided by Postulates and principles and say "We shall begin to use them only when all the difficulties about them are finally, solved.''

To be specific for the present we can assume that the manifestation of ''Personality'' will be taken as the characteristic attributed solely and specifically to a particular aspect of Idea concerned only which is not governed either by 'Time' or 'Space' or 'Energy' or 'Matter'.

52 Universalization

It must be noted that the ancient Tamils were noted for their catholicity of outlook and capacity for abstract reasoning which enabled them to analyse any local feature in the winder prospective of the world.

They thought in terms of the world in general. This attitude to universalise is said to be comparatively modern. But we get evidence of this attitude in early Tamil literature.[8]

53 Synonym — Warning

The words 1) Kuriñci 2) Mullai 3) Marutam 4) Neytal and 5) Pālai are used to represent 1) Personality

(Tiṇai), 2) Energy (Uripporuḷ) and 3) Space (Nilam) as the sase may be.

The real meaning is to be understood with reference to the context with the help of other supporting ideas without getting confused due to synonym.

The reason being that the terms Kuṟiñci etc first denoted the plants, creepers, trees found in the region concerned.

The ancient Tamil who lived in harmony with natural objects swayed by their influence, called the region Kuṟiñci which abonded in Kuṟiñci creepers and also other regions in the same way.

Later the characteristic way of life, typical of the religion come to be signified by the name of the region itself. Hance the names of the regions for the codes of life prevalent in various regions.

54 Categories in Caṅkam Works

The ethical codes of love-akam literature — are divided into five personalities — Tiṇais — called 1) Kuṟiñci 2) Mullai 3) Marutam 4) Neytal, and 5) Palai.

Every personality—Tiṇai is subdivided into three parts. They are:

1) Mutalporuḷ deals with space and time.
2) Karupporuḷ refers to Matter like water, flower, tree, bird, animal, mass male, mass female, class male, class female, occupation, food, habitation porcussion, lyre, tune and cult.

3) Uripporuḷ explains the action—energy—as per the analysis of Tolkāppiyar.

The categories in Caṅkam literature are given in the form of a chart for easy understanding, absorption and communication.

55 Space and Time—Mutalpporul

Mutalpporul deals with Nilam (Space) and Polutu (Time). They are the most important entities of all the phenomena They are limitless. Their origin is unknown and unknowable. They are eternal. Thus they are considered as being the first of things.

551 Space - Nilam

According to Tamils, the Nilam (Space) is divided into five tracts. They are :

1. Kuriñci	—	Hilly region
2. Mullai	—	Pastoral region
3. Marutam	—	Agricultural region
4. Neytal	—	Littoral region ; and
5. Pālai	—	Desert region

552 Time—Polutu

The Polutu (Time) isolate here is divided into two levles called perum Polutu(season)and Ciṟu Polutu (parts of the day).

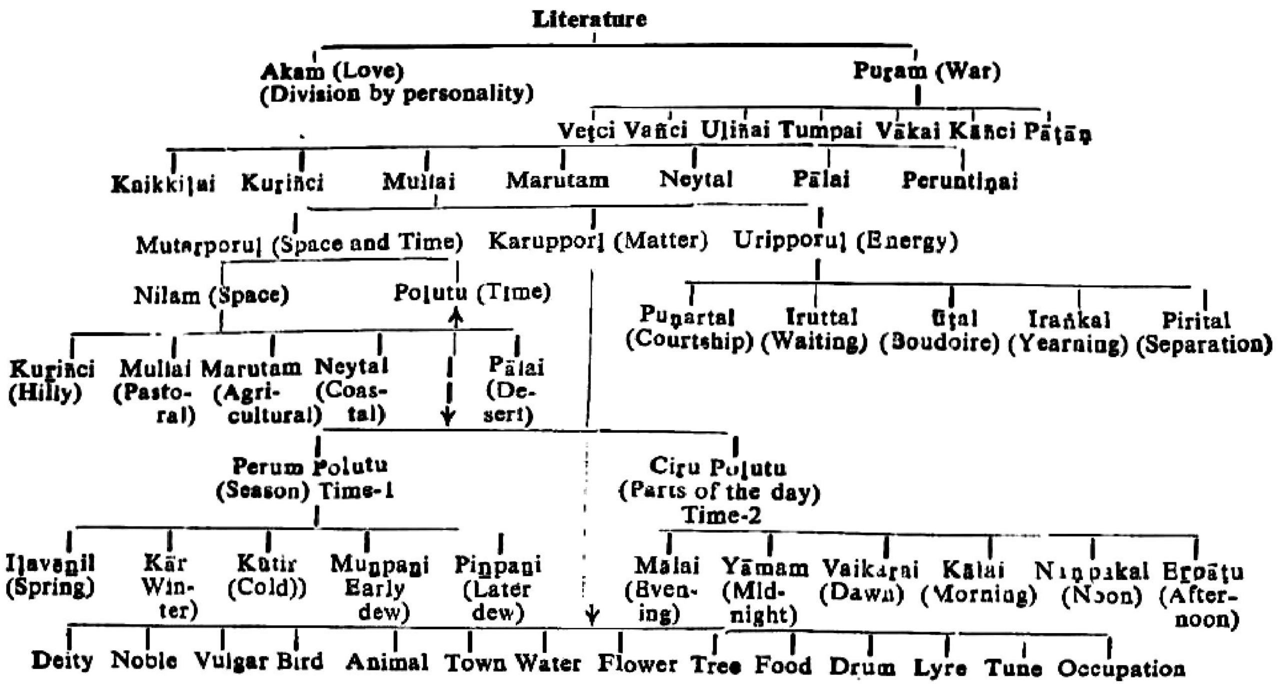
553 Season - Porumpolutu

The year is divided into six season beginning from Cittirai (Mid-April) and each comprising two months.

1. Iḷavēṉil	— Spring Season	— Cittirai and Vaikāci
2. Mutuvēṉil	— Summer Season	— Āṉi and Āṭi
3. Kār	— Winter Season	— Āvaṇi and Puraṭṭāci
4. Kūtir	— Cold Season	— Aippaci and Kārttikai
5. Muṉpaṉi	— Early dewy Season	— Mārkaḻi and Tai
6. Piṉpaṉi	— Later dewy Season	— Māci and Paṅkuṉi

554 Parts of the day - Ciṟupoḻutu

The day time and night time seems to form a full day which is divided into six periods.



Literature
Akam (Love)
(Division by personality)
Puṟam (War)
Veṭci Vañci Uḻiñai Tumpai Vākai Kāñci Pāṭāṇ
Kaikkiḷai Kuṟiñci Mullai Marutam Neytal Pālai Peruntiṇai
Mutaṟporuḷ (Space and Time)
Karupporuḷ (Matter)
Uripporuḷ (Energy)
Nilam (Space)
Poḻutu (Time)
Puṇartal (Courtship)
Iruttal (Waiting)
Ūṭal (Boudoire)
Iraṅkal (Yearning)
Pirital (Separation)
Kuṟiñci (Hilly)
Mullai (Pastoral)
Marutam (Agricultural)
Neytal (Coastal)
Pālai (Desert)
Perum Poḻutu (Season) Time-1
Ciṟu Poḻutu (Parts of the day) Time-2
Iḷavēṉil (Spring)
Kār (Winter)
Kūtir (Cold))
Muṉpaṉi Early dew)
Piṉpaṉi (Later dew)
Mālai (Evening)
Yāmam (Mid-night)
Vaikaṟai (Dawn)
Kālai (Morning)
Naṇpakal (Noon)
Eṟpāṭu (Afternoon)
Deity
Noble
Vulgar
Bird
Animal
Town
Water
Flower
Tree
Food
Drum
Lyre
Tune
Occupation

1. Vaikarai	—	Dawn (2 a.m. to 6 a.m.)
2. Kālai	—	Morning (6 a.m. to 10 a.m.)
3. Naṇpakal	—	Mid-day (10 a.m. to 2 p.m.)
4. Erpāṭu	—	After-noon (2 p.m. to 6 p.m.)
5. Mālai	—	Evening (6 p.m. to 10 p m.)
6. Yāmam	—	Mid-night (10 p.m. to 2 a.m.)

56 Matter - Karupporuḷ

561 Term

Karupporuḷ literary means embreyonic factor; i.e. the nucleus out of which developed the culture of each region. These factors were light and they were basic and greatly influenced the life of the people, shaped the traits and habits peculiar to each region and formed the basis of their culture.

The classification of music and timbrel, the iustrument of rhythm as basic factors of culture establishes that from early times music and rhythm became intimately connected with the very life of the worship of the Gods. They were held by the people as dear, as the worship of their gods, and as important as their food. They were resorted to an occupation, trade or industry and become so peculiar to each region as the fauna and flora.[82]

562 Pre-Tolkāppiyar era

These divisions and classifications were not made by the Tolkāppiyar, but were in vogue long before his time. In describing the divisions, Tolkāppiyar states that he has described them in the order in which they were described before.[83]

563 Tolkappiyar tells

Tolkāppiyar enumerates eight. They are :

1. Deity	5. Bird
2. Foodstuff	6. Drum
3. Animal	7. Occupation and
4. Tree	8. Lyre

564 Nāṟkavirāja Nampi narrates

NāṟKavirāja Nambi ascribed to the 2th century enumerates 14 items in his work Akapporuḷ Ilakkaṇam as detailed below :

1.	Deity	8.	Flower
2.	Noble	9.	Trees
3.	Vulgar	10.	Food
4.	Bird	11.	Drum
5.	Animal	12.	Lyre
6.	Town	13.	Tune and
7.	Water	14.	Occupation

57 Energy - Uripporuḷ

Uripporuḷ covers the following five phases of true love and its concomitants linked to the five fold division of land.

1. Puṇartal — Courtship-love at first sight and union of lovers;
2. Iruttal — Waiting-patient waiting of the chaste and dutiful wife for the return of her hero from work;
3. Ūṭal — Bondoir-the wife being in the sulks because of her hero's association with harlots;
4. Iraṅkal — Yearing-waiting of the heroine for the separation of the hero;
5. Pirital — Separation-separation of lovers.

The Tolkappiyār details the energy for the different tiṇais as follows :

Puṇartal pirital iruttal Iraṅkal
Ūṭal ivaṟṟiṉ nimittam eṉṟivai
Tarum kālait tiṇaikkuṟip pinave (1960)

58 Personality - Tiṇai

581 Term

Tiṇai means ethical code of life of the ancient Tamils. It is divided into two main divisions called Akam and Puṟam.

582 Akam

Akattiṇai-ethical code of love-are divided seven fold under three main headings knows of Kaikkiḷai, Aintiṇai and Peruntiṇai.

Kaikkiḷai refers to onesided love where either the man or the woman loves the other without any reciprocation.

Peruntiṇai refers to unequal love. One may found in love which is unexpressible and which cannot be fulfilled.

Aintiṇai refers to themes of perfect love of perfect union of hearts. The five aspects of this love are union (Kuṟiñci), separation (Pālai), variance (Marutam), waiting (Mullai) and pity (Neytal).

583 Application

S.No.	(Personality) (Tiṇai)	(Matter) (Karupporuḷ)	(Energy) (Uripporuḷ)	Space (Mutal poruḷ)	Time-1	Time-2 (Poḷutu)
1.	Kuṟiñci	As in 56	Puṇartal (Courtship)	Hilly	Cold Season	Mid-night
2.	Mullai	As in 56	Iruttal (Waiting)	Pastoral	Win-ter	Even-ing
3.	Marutam	As in 56	ūṭal (Boundoir)	Agricul-tural	All-Sea-sons	Dawn& Morn-ing
e.	Neytal	As in 56	Iraṅkal (Yearning)	Littoral	All Sea-sons	After noon
5.	Pālai	As in 56	Pirital (Separation)	Desert	Sum-mer	Mid-day

584 Puṟam

Puṟam—ethical code of other than love i.e. war also is divided into seven main themes as a counterpart to Akam as follows :

Puṛam
Veṭci
Vañci
Uḷiñai
Tumpai
Vākai
Kāñci and
Pāṭāṇ

585 Comparison

Tolkāppiyar has compared the age old conventions of war to be described as theories of literature as in the case of Akam literature as detailed below:

1. Akam — Puṛam
2. Kuṛiñci — Veṭci
3. Mullai — Vañci
4. Marutam — Uḷiñai
5. Neytal — Tumpai
6. Pālai — Vākai
7. Peruntiṇai — Kāñci, and
8. Kaikkiḷai — Pāṭāṇ

586 Systematisation

Each Tiṇai will have its own time and space (Mutalporuḷ), matter (Karupporuḷ) and energy (Uripporuḷ).

59 Library Science in Tamil

When the poets composed poems, the Mutalpporuḷ, Karupporuḷ and Uripporuḷ must be appropriate to the Tiṇais taken for the theme. All the caṅkam works stand this test with the perfect harmony of the tiṇai and the pertaining theme.

From the above, it can be seen that classification of the Tamils corresponds to the modern view of fundamental categories—Personality, Matter, Energy, Space and Time—confirming the view that the Elements of Library Science exist in ancient Tamil literature.[41]

6. Mnemonics

61 Term

Mnemonics originated from a Greek word :meaning 'to remember'. Its dictionary meaning is the art of assisting memory; a mode of recalling the mind any fact or number, or a series of disconnected terms of figures.

This feature of Mnemonics is fully utilised in the modern scheme of Colon classification to secure consistent sequence among the categories figuring in classifying work.[27]

62 Kinds

The following four kinds of mnemonics are possible in notation:

1. Alphabetical Mnemonics
2. Scheduled mnemonics
3. Systematic mnemonics; and
4. Seminar mnemonics.

63 Alphabetical

Verbal mnemonics are quite common in Life. This consists in representing an idea by the first or the first few letters in its name. A for Ant, B for Ball, C for Cat are trivial examples:

Amirthacākarar—author of Yāpparuṅkalakkārikai of the 10 th Century –has used this devise so nicely by roping of all the first words of verses used in I llustrations in the first mnemonic verse called Utāraṇa ilakkiya mutal niṉaippuc ceyyuḷ.[2]

64 Systematic

This denotes the mode securing consistant sequence among the ideas figuring in the subject matter.

This is obtained while composing antāti—i.e. the last line or last part or last word or last letter of the concluding verse is continued as the first part of the continuing verse to help the reader in having continuity of the subject matter.

65 Scheduled

It will be strange to note that Pulavar Uruttiracanmar who compiled Akanāṉūṟu—400 verses on Akam—one of the works of Eṭṭuttokai of Caṅkam period, has taken the help of the idea of scheduled mnemonics in his attempt.

Accordingly, all the verses ending with the number 1, 3, 5, 7 and 9 are pālaitiṇai which denotes both the code of separation and region consisting of waste tracts of rocks and deserts.

The verses ending with the number 2 and 8, are of Kuṟiñci which denotes the code of countership and hilly region consisting of hills and their neighbourhood.

The verses ending with number 4 are of Mullai which denotes both the code of waiting and pastoral region consisting of forests and woods.

The verses ending with the number 6 are of Marutam which denotes both the code of variance and agricultural regions of plains with fields.

The verses ending with the number zero of Neytal which denotes both the code of pity and littoral region.

Thus there are 200 verses in pālai, 80 verses Kuṟiñci, 40 verses in Mullai, 40 verses in Marutam and 40 verses in Neytal to make 400 verses in total.[1]

66 Seminal

The identity of the concept is cognizable at great depths, beyond the reach of natural langage. As and when the concept came up to the surface in particular contexts, a word in the natural language has been coined to denotes it in that context. At the unmanifest depth of identity, there has been no need to devote that seminal concept by a term in the natural language.

This is obtained by the Tamil poets in the form of elements of compositions as described in Section. 241

67 Ranganathan idea

According to Ranganathan, the International numerals indicate the concepts detailed as below.[2]

The digit I is used as mnemonic for unity, God, world, the first in evolution or time, one dimension or line, solid state, and all other entities,' existential or conceptual, which may be viewed as correlates to the above.

The dight 2 is used as mnemonic for two dimensions, plan, conics, form, structure, anatomy, morphology, sources of knowledge, physiography, constitution, physical anthropology and all other entities, existential, or conceptual, which may be viewed as correlates to the above.

The dight 3 is used as mnemonic for three dimensions, space, cubics, analysis, function, physiology, syntax, method, social anthropology, and all other correlates to the above.

The dight 4 is used as mnemonic for heat, pathology, disease, transport, interlinking, synthesis, hybrid, salt, and all other entities, existential or conceptual which may be viewed as correlates to the above.

The dight 5 is used as mnemonicfor energy, light, radiation, organic, liquid, water, ocean, foreign, land, alien, external, environment, ecology, public controlled plan, emotion, foliage, aesthetics, woman, sex, crime and all other correlates to the above.

The digit 6 is used as mnemonic for dimensions, subtle, mysticism, moneyfinance, abnormal, phylogeny, evolu tion, and all other entities, existential or conceptual, which may be viewed as correlates to the above.

The digit 7 is used as mnemonic for personality, ontogeny, integrated, holism, value, public finance, and all other correlates to the above.

The digit 8 is used as mnemonic for travel, organisation, fitness.

68 Numbers

The power and virtues of numbers are stranger then fiction.

Buhler describes the varieties of notation in his Indian Paleography.[4]

Westcott shows the same in his 'Numbers: their occult power and mystic virtues'[49]

69 Numbers in Tamil

There is an imperative need for a detailed probe into the meaning, origin, development, use and effect of the numbers in Tamil.

7 Catalogue

71 Term

A list of books, maps etc. arranged in some definite order. It records, describes and indexes the resource of a collection, a library or a group of libraries

It is to be distinguished from:

1. A list, which may or may not be in any particular order, and from
2. A bibliography, which may not be confined to any one collection of books.

72 Function

The function of a catalogue is to provide to readers, answers to questions such as the following:

1. Is there a book in a collection by such and author?
2. What are all the books in a collection by him?
3. Is there a book in a collection with such and such a tittle, that is, name?
4. Is there a book in a collection with such and such a collaborater—that is editor, translator, reviser, compiler, commentator, etc?
5. What are all the books in a collection with him as collaborator?
6. Is there a book in a collection in such and such a publisher's series?
7. What are all the books in a collection in that publishers series?

8. Is there a book in a collection in such and such a subject?

9. What are all the books in a collection on that subject and on its sub-divisions and on subjects of which it is a sub-division?[26]

73 Kinds

The cataloguing entries can be divided into three main sections called :

1) Title Index
2) Author Index; and
3) Subject Index

74 Title Index

Books of particular nature are grouped under title for easy remembrance. The verse reading the titles included eight anthologies (Referred to in Section 45) runs as follows :

Naṟṟiṇai nalla Kuṟuntokai Aiṅkuṟunūṟu
Otta Patiṟṟuppattu Ōṅku Paripāṭal
Kaṟṟaṟintār ettum Kaliyoṭu Akam Puṟam eṉṟu
Ittiṟatta Eṭṭuttokai.[46]

There are many examples like this.

75 Author Index

Authors of Pattuppāṭṭu (Section 46) are enumerated in verse as follows :

Muruku nalvāṭaiyum Kiraṉ
    Muṭattāmakkaṇṇi porun
Marvu pāṉ Pālai
    Urittiraṅkaṇṇaṉ makiciṟu pāṇ
Puriya Nattattaṉ, Marutan naṉ
    Kāñci; Nappūtaṉ Mullai
Varumen Kapilaṉ Kūṟiñci
    Malaikaṭām Kaucikṉṟe[47]

76 Subject Index

Subject arrangement of Kalittokai is explained in the following verse.

> Pōkkellām Pālai Puṇartal naṟuṅ Kuṟiñci
> Ākkamali ūṭal Aṇimarutham - Nōkkoṉṟi
> Illirutthai Mullai irraṅkiyappōkke Neytal
> Pullum Kali muṟai koppu.[46]

8 Conclusion

81 Golden Age

From the above, it can be seen that the elements of Library Science did exist even 2500 years ago-that is during the period of Tolkāppiyar which is the Golden age of Tamils.

Even during the latter period, the continuity of high thought on scientific subjects was maintained upto the period of Pavaṇanti.[18]

82 Neglect

But, neglect of its study, the foreign influences in different walks of life, the uninterrupted changes that took place in the land through centuries, and last but not the least, the lack of self respect in the field of their own language, literature and culture on the part of the Tamils have made to see that period with awe and wonder.

83 Hope

Now that the position is changing definitely though slowly with the dawn of independence, attained in 1947. Let us hope to regain the noble ideas and practise the same for the good of international understanding and peace through the International Institute of Tamil Studies.

84 Propositions

841 Term

Proposition is a statement of a problem for consideration and solution.

842 Proposition - 1

There is an imperative need and duty on the part of librarians and scholars to trace the 'Elements of Library philosophy science and service' in Tamil literature, language and and make it known to the world.

843 Proposition-2

There is an imperative need for a detailed probe into the 'Meaning, origin, development, use and effect of the numbers in Tamil as in the case of the enunciation made out by Ranganathan which is given in Section 67 of this paper.

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SCIENTIFIC KNOWLEDGE OF THE TAMILS

Kondal. S. Mahadevan

We are living in a period that is witnessing the rapid progress of the regional languages of our country. The Tamils can boast of a long and impressive list of many inventions most of which date back many centuries. But now and then we come across people who question the possibility of teaching science through the medium of our mother tongue, Tamil. After all science is no monopoly for any country, race or language. All who can see, interpret, predict and realise can formulate scientific theories in the language they speak and the Tamils alone cannot be an exception to this; while a well conceived great dam 'Kallaṇai' could exist in Karikālaṉ's time (2nd cent. A.D) and a big temple of great architectural masterpiece could exist in Rājarājaṉ's time (10th cent. A.D) naturally great many scientific treatises must have existed long before these edifices.

We too can be Scientists

Unfortunately our school text books introduce science to our younger minds only as imported stuff from foreign lands and we are still under the illusion that scince could develop only in the west and only Gallieos and Newtons could be scientists.Even 30 years after getting independance we still hesitate to introduce the thoughts of our native geniuses in our children's books. Today we find that the Russians have delivered themselves out from such illusion and established that Robert Godderd alone need not be the poineer who invented the principle of rocket motion and their country man ziolhovsky could very

well be considered as the pioneer in the study and development of rocket. Tamil Nadu is surely having a more ancient cultural heritage than Russia and hence for example, to understand the principle of non-compressibilty of liquids Tamils did not wait till 17th century for a Pascal to be born. Our old scholarly lady Avvaiyār (of the ·2th century) has stated already.

> "ஆழ அமுக்கி முகக்கினும் ஆழ்கடல்நீர்
> நாழி முகவாது நானாழி - தோழி
> நிதியும் கணவனும் நேர்படினும் தந்தம்
> விதியின் பயனே பயன்."

Even when one enters into the depth of the ocean and try to push as much liquid into the vessel it will contain only that amount and more liquid cannot be compressed into it.

Pressure at a point inside the liquid

A perusal of the deep sea experiment of Avvaiyār clearly reveals that the poetess being a great scientist as well had in her the knowledge of the hydrostatic principle that pressure at a point inside the liquid increases according to the depth. In fact proceeding from the unknown is ·the scientific way of teaching. Any elementary book in Tamil on this subject should first mention Avvaiyār and then introduce Pascal and other scientists of the later days who pursued and developed the theory.

The period of oscillation and length of the string of the simple Pendulum

We do not fail to narrate to our school children how Galileo observed at the church that the lamps suspended by shorter strings oscillated quicker than those suspended by longer strings and discovered that the period of oscillation depended upon the length of the oscillating body. But we do not care to mention the Tamil Saint Civañaṉa Muṉivar whose observation on the subject was in no way inferior to that of Galileo. In his immortal work 'Amuthampikai Pillai Tamil' he

describes how Lakshmi and Caraswati push fast the swing on which Goddess parvati is seated after seeing that her ear rings oscillate quicker than the swing. Saint Civañanam knew well that the swing could not be made to oscillate as fast as the ear rings since the chains of the swing are longer than the strings of the ear rings. Hence he depicts the goddess as laughing at them for their ignorance of this basic principle.

திங்களொளி காட்டுமுக மீதுலவு நாட்டச்
செழுங்கயல் உதைந் தூக்கலால்
செம்பொன் இழைத்தமக ரக்குழைகளும் செவிச்
செங்கனக ஊசலாடப்
பங்கய இருக்கைமட மாதர் அதுநோக்கி 'இரு
பாலும் இருவேம் ஆட்டவும்
பாயும் கயல்குலம் அசைக்கும் அவ்வூசலின்
பாய்ந்திலது இவ்வூசல்' என நீள்
அங்கையின் வலித்துநனி ஆட்டுதொறும் நின்வாய்
அரும்புநகை நிலவெழி லினுக்கு
ஆங்கவர் முகத்திங்கள் சரயப் புராணமறை
ஆகமம் அளந்து அறிவரும்
புங்கவன் மருங்குகுடி கொண்ட அமுதாம்பிகை
பொன்னூ சல்ஆடியருளே!
பூரண மதிக்கு அருள்புரிந்த கமலாகரி
பொன்னூசல் ஆடியருளே!

Kapilar before Galileo

While introducing telescopes we tell the children the story of how Galileo after wiping out the dust from his spectacles folded them one lens overlapping the other and saw to his wonder through them the distant temple tower much nearer than it was seen with naked eyes. This was only a casual discovery when he viewed the lenses just to see whether the dust was cleared properly. But we do not appreciate the observation of our ancient poet Kapilar who brings an illustration with ease to show how the smaller couplets of Tiruvaḷḷuvar converge in our mind greater things by actually observing the much smallar dew

drops resting on the grass blades converging the massive palmyra trees standing far beyond them.

தினையளவு போதாச் சிறுபுல்நீர் நீண்ட
பனையளவு காட்டும் படித்தால் - மனையளகு
வள்ளைக்கு உறங்கும் வளநாட வள்ளுவனார்
வெள்ளைக் குறட்பா விரி. (திருவள்ளுவ மாலை)

The Tamil poet as a keen investigator of scientific principles has actually observed and described in apt words the way in which the small transparent convex bodies converge the distant bigger objects.

Screening the ear and sparing the eyes

Many of us even today try to speak to the people behind the glass doors little realising glass does not allow sound to pass through. But the great Tamil poet cattaṉār (2nd cent A.D.) in his immortal work Maṇimēkala describes a cottage constructed out of marble that will convey light and not sound.

'விளிப்பறை போகா மெய் புறத்திடும்
பளிக்கறை மண்டபம்' (மணி. 3: 63-64)

In fact the poet is actually conducting a controlled experiment to prove the famous theory pertaining to sight and speech propounded by Tiruvaḷḷuvar

'கண்ணொடு கண்இணை நோக்கு ஒக்கின் வாய்ச் சொற்கள்
என்ன பயனும் இல' (திருக். 1100)

Here Maṇimēkalai, the heroine of the epic seated within the marble walled closed cottage could see only the hero prince Utayakumaraṉ standing out side but could not hear his words. Similarly the prince only saw Maṇimēkalai and could not have heard even if she had talked anything. What was the result of this experiment? The love between Maṇimēkalai and Utayakumaraṉ only grew rapidly just by seeing each other with the eyes whom lips or tongue had no part to be played. Tiruvaḷḷuvar's theory on sight and speech or rather light and sound is

proved and later poets like Kambar can simply take it for granted and say with ease.

'அண்ணலும் நோக்கினான் அவளும் நோக்கினாள்
இருவரும் மாறிப்புக்கு இதயம் எய்தினர்'

Helping before thinking.

Friend in need is a friend in deed

Tiruvaḷḷuvar has seleiced an excellent scientific phenomenon as example for the speedy help one should render to his friend when he is in distress. We do all works as per the order of our brain. But there may be occasions where we cannot wait till the brain orders. When a thorn pricks one of our feet the sensory nerves transmit the information to the brain and the brain orders the motor nerves to raise the foot. All these should be completed in no time. But in practice the leg does not wait for the brain to order but raises itself. Here the work of the brain is done by the spinalcord itself. Scientists call this prinicple as "reflex action." Tiruvaḷḷuvar has cited one such example of reflex action for the speedy help to be rendered at once to a friend in distress.

உடுக்கை இழந்தவன் கைபோல ஆங்கே
இடுக்கண் களைவதாம் நட்பு (திருக். 788)

Energy due to position

We know an object moving with great speed is having the force to dash against another object shattering them to pieces. We call this energy possessed by a body due to motion kinetic energy. But what about the object that is stationary? Vaḷḷuvar says it also possesses energy due to the height or the position which it occupies. We do not worry ourselves about a heavy stone that remains at the ground level. But when the same stone occupies a position on a high wall we are careful to watch it. What to think of the huge boulders found on the narrow edge of the crests of the tall mountains. They are possessing energy proportional to the mass, hight and gravity. So long as

they remain without any change of their position no harm can be caused even for an ant. But in case it is just disturbed from it position the consequence will be tremendous even though the event happens only for a fraction of a second. Our scientists describe the energy that bodies contain due to the height of the position they occupy as potential energy. Tiruvaḷḷuvar has keenly observed, the stones on the mountains and understood their energy they contain when he says:

குணமென்னும் குன்றேறி நின்றார் வெகுளி
கணமேயும் காத்தல் அரிது (திருக். 29)

If lifeless stones could have such great energy what about the great men and principled personalities standing on the lofty height of their exemplery character? Yes if, such a person slightly gets irritated the resulting disaster will be too much for any body to bear and it can hardly be prevented.

Action and Reaction

We know well that a match stick burns itself first before igniting other objects. Anger is also a fire that burns the man himself who possesses. Tiruvaḷḷuvar only to explain this principle of the reflex action of the anger brings the simile of the hand that strikes the ground in his couplet.

சினத்தைப் பொருளென்று கொண்டவன் கேடு
நிலத்தறைந்தான் கை பிழையா தற்று (திருக். 277)

Upto this day the commentators do not seem to have understood the effect on the hand that strikes the ground. They only say that the down fall of the man who considers anger as a strength is as certain as that of the hand that strikes the ground reaches its target. Even a blind man can not miss his target while striking the ground with his hand and to explain this there is no necessity for a great Vaḷḷuvar. Here the word 'பிழையாதற்று' means 'in escapable.' The hand that strike the ground must also be prepared to be struck back by the ground; at the same time. For every action there is an equal and opposite reaction. We may call this 'Newtons Third

law of Motion' but the fact remains that Tiruvaḷḷuvar had got it thousands of years before Newton was born.

Two for taking the Decision and the Third for the Verification

For engaging spies one should follow scientific as well as logical principles and methods. Vaḷḷuvar says that authority should see that one spy is kept as for as possible away from the other and when the reports of the three spies agree themselves the information may be considered a fact.

ஒற்றொற் றுணராமை ஆள்க உடன் மூவர்
சொல் தொக்க தேறப் படும் (திருக். 549)

It is often asked why Vaḷḷuvar wants three spies and why not two or four?

We can draw a circle or part of the circle, an arc with ease about a point as centre. But to fix the geometric centre for a given circle or an arc is not an easy affair.

It requires some investigation we select a point at random on the circumfrence and we draw perpendicular to the tangent grazing that point. We assume that the centre should be some where along the perpendicular straight line. But how far from the point on the circumfrence. We cannot say. We have to select another point on the circumfrence as far as possible away from the previous one and draw again another perpendicular line to assume that the central point should be along that straight line also. We conclude it must lie on the point of intersection of the two perpendiculars. But where is the guarantee that we had drawn perfect perpendiculars? If either of the straight lines bear 89° or 91° to its tangent instead of 90° the centre that we fixed may not be a correct one. Here we require to select a third point some where in the circumfrence and again draw a perpendicular to the tangent touching it. If this straight line only pass through the point we have fixed already there that point is the correct geometric centre of the curve. So we require two to fix the point and a third to verify it. Three is

the logical minimum of the number of the spies that must converge to agree at one and the same point.

The difference between solar and lunar eclipse

The young heroine met her lover only once but the news of her meeting with her lover spread among the people as that of a lunar eclipse.

கண்டது மன்னும் ஒருநாள் அலர் மன்னும்
திங்களைப் பாம்பு கொண்டற்று (திருக். 1146)

Why Vaḷḷuvar has selected the lunar and not solar eclipse as an illustration for the gossip that spread among the people around? We know that at the time of the solar eclipse all those who are able to see the sun need not necessarily see the solar eclipse. Only those on earth who happen to be on the narrow land of the shadow cast by the moon occulting the sun will enjoy the sight of the solar eclipse. But Lunar eclipse in entirely a different phenomenon. A portion of the moon gets actually darkened being caught in the shadow cast by the earth and all those who happen to be on the hemisphere facing the moon can see the lunar eclipse. For a news that spread through a larger section of the people at one time Lunar eclipse and not solar eclipse in a fitting example and Vaḷḷuvar has rightly selected the correct one.

Birds are only Flying not Floating

Western scientists of the 18th Century were under a false-impression that the birds float on the air since the air in their bone cavity gets lighter by expansion due to their body temperature. We now know that birds are really heavier than air and they take off by giving intial push and in some cases even running and again when landing get down gliding through the air by their own weight. Tiruttakka Tavar, in his famous epic literature Civaka Cintāmaṇi describes a flying device constructed mechanically after carefully observing the flight of

the birds. The poet clearly points out that his flying machine is heavier than air device as a modern aeroplane, gathering momentum before taking off and climbing to heights beyond the clouds and then gliding down towards the ground gradually reducing the speed by making a drag on the air unfolding the legs. We know modern places release the wheels while gliding by some hydraulic arrangement.

பண்தவழ் விரலிற் பாவை பொறிவலம் திருப்பப்பொங்கி
விண்தவழ் மேகம் போழ்ந்து விசும்பிடை ஏகும் வெய்ய
புண்தவழ் வேற்கண் பாவை பொறி இடம் திருப்பக்
கண்டவர் மருள வீழ்ந்து கால் குவித்திருக்கும்

It is a pity, we give no place for such an observer and interpreter of the birds flight in our history of flying.

Principle of the common Balance

We know the moment of a force about a point is the product of the force and the perpendicular distance between them and two equal and opposite moments will balance themselves. If the distances on either side of the point of suspension are equal, the forces balancing each other must also be equal. This is the principle of the common balance we have in our day to day use. Tiruvaḷḷuvar clearly explains this when he says:

ஒருதலையான் இன்னாது காமம் காப்போல்
இருதலை யானும் இனிது (திருக். 1196)

The stress due to love should tall on both the party, the heroine and the hero as well. Otherwise the whole life will be upset. Again he discusses the principle of the common balance more elaborately when he stresses the importance of neutrality to be adopted by the judges. The condition of true balance is that it should first balance itself, and then compare the objects on one span with the weights on the other.

Sensitivity of the Balance

No balance in practice can be cent per cent sensitive. So in order to find the weight of a minute lead shot we take 100 such equal lead shots and find their collective weight and divide

it by 100 and get the weight of a single lead shot. Tiruvaḷḷuvar adopts this collective method to impress the weight of a single peacock feather when he says:

பீலிபெய் சாகாடும் அச்சிறும் அப்பண்டம்
சால மிகுத்துப் பெயின் (திருக். 485)

But where we cannot obtain 100 specimens, to find the weigh of a small diamond which is the only available sample with us. There is no other way except to go in search of a balance of very great sensitivity. Again Vaḷḷuvar adopts this principle when he wants to stress the delicate structure of the weight. The heroine by get her waist broken because of the additional weight of the flower stem which she forgot to remove before placing the flower on her head.

அனிச்சப்பூக் கால்களையாள் பெய்தாள் நுசுப்பிற்கு
நல்ல படாஅ பறை (திருக். 1115)

Bow bends only to Project the Arrow

All elastic bodies undergo strain when stress is applied on them, and they regain their original position when the force of stress is removed. But there is a limit for this and if they are strained beyond that limit they would undergo permanent physical change and would not regain their original condition and this is known as 'elasticity limit'. Tiruvaḷḷuvar has all these ideas in his mind when he says the enemy bows down before his opponent only to regain power to attack him once again as the bow bends only to regain its original shape after serving the purpose of projecting the arrow.

சொல்வணக்கம் ஒன்னார்கண் கொள்ளற்க வில்வணக்கம்
தீங்கு குறித்த மையான் (திருக். 827)

Tamil literature really contains numerous pages of Scientific treatises. Only unfortunate thing is that the later generation has not studied and developed them.

SANSKRIT HERITAGE OF THE TAMILS

P. Thirugnansambandhan

Writing on 'Dravidian Philology' in Tamil Culture (Vol. VI - No. 3) Dr. Sunit Kumar Chatterjee observed, 'Despite certain differences which are connected with the area and the age, the cultural milieu which we find in the existing specimens of Indian literature, embracing such diversified worlds as those of the vedic on the one hand and of Sangam Tamil on the other...... there is a common Indian atmosphere about it all. This particularly noticeable in the cultivated and sophisticated literatures in the various Indian languages'. Today it has been accepted that sanskrit even in the Vedic literature has several vocables of Non-Aryan origin particularly Dravidian and Austric and several of the ideas and beliefs of the natives of the land were incorporated in the post-vedic literature such as the Yogasāstra, purāṇas and some of the arts and sciences like music, dance and magic and even religion. Similarly it is not beyond the realm of probability that Tamil owes some of its ideas and forms to Sanskrit. It has always been a two way traffic in the history of civilisation of any country. In India Sanskrit had the advantage of being the language of the Compositive Indian Culture of both Aryan and Non-Aryan oriign and scholars from every region of India including TamilNadu contributed to the richness of Sanskrit. The importance of Sanskrit grew with the royal patronage which it enjoyed. It was readily

employed as a means of intercommunication among the scholars in the various regions of India in disseminating knowledge pertaining to a variety of arts and science, religion and philosophy. The extent of its influence varied depending upon historical and geographical factors, besides the independence and strength of the cultural groups that were recipients of Aryan Culture. Tamil has been preserved to this day and its evolution was parallel to Sanskrit, Prakrit and Indo-Aryan languages down the ages. Contact between TamilNadu and North India was there even prior to Tolkāppiyar's days. Due to Asoka's Policy of spreading Buddhism in farflung areas the contact was furtheir strengthened. Dr. J. Filliozat observes in his article 'Tamiḻ and Sanskrit' in South India (Tamil Culture Vol. IV- No.4) 'when Indo - Aryan words are more adopted in Tamil in caṅkam literature, they are more frequently borrowed from prakrit forms or with Prakritic features. Surely Sanskrit and Prakrit cultures were known to some extent in Tamil Nadu but rather through Prakrit than through Sanskrit. Massive influence of Sanskrit in Tamil literature took place, much more later... In all likelihood that took place in Tamil Nadu about the 4th Century A.D. when the language of the Chancellery of the Pallavas, which formerly was Prakrit, gave place to Sanskrit'.

Grammar

Tolkāppiyam has taken note of the existence of Sanskrit words as a part of Tamil vocabulary

Iyaṟcol tiricol ticaiccol vaṭacol leṉṟu
Aṉaitte ceyyuḷ īṭṭac collē (Tol. Col. Ecc. 397)

Vaṭa corkiḷavi vaṭaveḻu ttoriī
Eḻuttoṭu puṇarnta collākumme (Tol. Col. Ecc. 401)

There are four groups of Tamil words viz., words that are indigenous to Tamil land, Homonyms and Synonyms, dialectal words used in the peripheral regions of Tamil land and words of Sanskrit origin which are modified to suit the Tamil orthography. Some of the Sanskrit words have sounds identical with

Tamil like 'Kirtti', 'Vari', 'Vēṇu', etc. Some others contain exclusively Sanskrit sounds like 'Siddhi', 'Dasa' etc. which according to Tolkāppiyam are to be pronounced as in Tamil 'Citti' 'Taca' etc. (Vide: citaintaṉa varinum iyaitaṉa varaiyrā).

Considering the fact that Tolkāppiyar lived at a period when the Aryan culture had penetrated south India and gained acceptance by the society,it is no wonder that they gave it a place in the linguistic scheme of Tamil language. It may be seen from Study of Tolkāppiyam dealing with the origin of sound, construction of words or morphology in section such as 'Vēṟṟumai iyal' andagain in 'Meyppāṭṭiyal' etc. that he is following a pan Indian model which is represented in Sanskrit, which in the words of Caṇāvaraiyar was a link language for the whole of India (Vide. his comment under Sutra 401:

Vaṭacol ellāt teyaṭiṟkum potu vākalaṉ

It may also be noted in this connection that there are scholars who would attribute certain sections of Tolkāppiyam like the Sūtra dealing with Āṟṟuppaṭai in 'puṟattiṇai iyal' as the work of a later. Tolkāppiyam different from the Tolkāppiyam dealing with'Eḻuttu' and Col'. In any case the Tolkāppiyam that is now extant shows several elements that are treated in Bharata's 'Natya sastra' particulary those dealing with the 'rasas' and bhāvas. Tolkāppiyar's 'Meyppāṭus' listed in the Sūtra.

Nakaiye yaḻukai iḷivaraṉ Maruṭkai
Accam perumitam vekuḷi yuvagaiyeṉ
ṟappāl eṭṭē meyppā ṭeṉpa (Tol. Poruḷ. 247)

agree 'to large extent' with the 'rasās' of Bharata enumerated sin his 'Natya Sastra' (VI. 15). They are, if stated in the above order, Hasya (Humourous), Karuna (pathetic), Bibhatsa (Bathsome), Adbhuta (Marvelous). Bhayanaka (Frightful), Vira Heroic), Roudra (Terrific) and Sringara (Erotic). It may be noted that the 'Uvakai' is more comprehensive than Sringara. Maṇimekalai also refers to Nāṭakam in the line:

Pāṭalcāl ciṟappiṉ paratat toṉṟiya nāṭakam

Tolkāppiyar and Bharata may be said to represent two schools of thought dealing with certain aspects of their respective language and literature for the reason that neither of them claim to be originators of the views expressed by them but only as exponents of certain traditions handed down to them as evident from expression such as 'eṉpa' by the one and 'iti acaryah' by the other. In fact Tamil tradition speaks about Akattiya being a predecessor of Tolkāppiyar; similarly it is stated by Rajasekhara that Nandikesvara was an earlier exponent of the 'Rasa theory' that was later expounded by Bharata. If there are points of similarity, as indeed there are a few, it would rather attribute them to their common heritage rather than that one borrowed from the other. This is plausible when it is taken in to account that the people speaking the Aryan and Dravidian languages lived side by side even as early as the vedic period. There must have been give and take between the two groups of people. In fact as admitted by western Scholars like Gundert, Burrow, Emeneau, and Indian linguists like S.K. Chatterjee and others, words of Dravidian origin are found in the Vedas themselves, the oldest available Sankrit literature, in an appreciable measure. Words like Nira, Cantana, Ulubhala etc. in ancient Sanskrit are traced to the Dravidian speech. This has led scholars to accept the hypothesis that Dravidians were once living in the entire Indian subcontinent including Punjab, the home of the Vedic Aryans until they were pushed south by the highly organised Aryan invaders leaving only a few pockets in the North, west and East.

We have the thirtytwo meyppāṭus of the Tolkāppiyam given in the 12th Sūtra of 'Meyppaṭṭiyal' beginning with 'Utaimai'. without drawing the line clearly between these and the eight setforth earlier in Sutra[8]. However when we examine these thirty two Meyppāṭus, we find again some common ground between Tolkāppiyar and Bharata's thirty three Vyabhicari bhavas. To illustrate 'iṉpuṟal' agrees with 'harsa', 'naṭuvunilai' with 'nirveda', 'Maṭimai' with 'alasya' etc. What Tolkāppiyar says about 'Uripporuḷ', 'Karupporuḷ', 'nimittam', 'Kuṟippu', 'Viṟal'

etc. approach very nearly what Sanskrit rhetoricians would call 'alambava Vibhava'. 'uddipana Vibhava' Anubhava and 'Vyaphicaribhava.' It may also be noted inthis connection that according to prof. Indushekar, Bharata is a member of a south Indian clan. He is inclined to this view though not widely accepted by others, because it is in Tamil Nadu that we have a strong dance tradition which has given rise to the conventional description of Tamil as 'Muttamil' and it is here that we have the conception of Naṭarāja, the God of dance whose idol adorns almost every Saivashrine in Tamilnadu.

Words such as mantiram, cūttiram, paṭalam piṇṭam, utti etc. (Cey. S. 169, 171, 172, 178, Uvam. 1 Mar. 98) quite naturally find a place in the earliest Tamil literature vix., Tolkāppiyam.

It is held by prof. T. P. Mināṭcicuntaram that the development of the distinction between case signs which go with adjuncts of verbs and those which go with adjuncts of nouns is introduced on the basis of Sanskrit grammar (Vide: A History of the Tamil Language, P. 105.)

Tolkāppiyar's treatment of 'Vēṟṟumai' and 'Vēṟṟumai mayakkam' has several things in common with the treatment of the case in Pāṇiṇi. It must however be remembered that such linguistic universals are not uncommon even among languages rot mutually associated.

Some of the later phenomena in Tamil language recorded by the author of Naṉṉūl may be attributed to the change in usage brought about by the speakers of Aryan descent. Buddhists and Jains who were conversent withs Sanskrit, Prakrit or Pali. For example we notice in Tolkāppiyam a kind of usage involving names of persons which according to him shall not occur initially

ciṟappiṉākiya peyar nilaik kiḷavikkum
Iyarpeyakkiḷavi muṟpaṭa kiḷavār (Tol. Kiḷavi. 41)

e.g. Kaviti Kaṇṇantai, Muṉivaṉ Akattiyaṉ etc.

In the days of Nannūl this restriction was not operative. One can say 'Pulavan Tiruvaḷḷuvan' or 'Tiruvaḷḷuvan pulavan'. Could this be attributed to the Tamil speakers being familiar with the alternative usage permitted in Sanskrit such as 'Kavih Kalidasah', 'Kalidasah Kavih'? Consistent with the usage of his time Pavaṇanti says in Nannūl - Potu - 393.

Tiṇai nilañ cāti kuṭiya uṭaimai
Kuṇam toḻil Kalvi ciṟappām peyaroṭu
Ivaṟpeyar aṟṟitin piṉvaral ciṟappē

Regarding the usage of passive forms in Tamil the following statement of Prof. T. P. Mināṭcicuntaram may be cited, 'Ceya' must have first developed into a verbal participle, the adjunct of a finite verb like 'paṭum', 'enappatum' saying thus, will befall 'Paṭu' means 'to befall' or 'rise'. This usage will thus mean 'arise or befall'. By constant usage it becomes one unit. By the influence of Sanskrit and Prakrit, this develops the category of passive voice in Tamil (A History of the Tamil language, p. 117).

Viracōḻiyam of Puttamittiraṉār (11th Century) is noted for the Sanskrit method employed in his grammar. Though it is patent that the rules of a language belonging to a particular family cannot agree on all forms with those of a language of a different family, as Aryan and Dravidian are, still we find a fascination for scholars who are well versed in more than one language to try to see the common elements between such languages which in modern parlance are called 'linguistic universals'. The very fact that Puttamittiraṉār styles certain sections of his grammatical work as 'Sandhi-p-paṭalam', Upakārahap paṭalam', 'Tattitappaṭalam' 'Tatuppaṭalam', 'Kriyapadappaṭalam', 'Alankarappaṭalam' etc. Shows his predeliction to use Sanskrit technical terms while dealing with Tamil grammatical categories. While speaking about eḻuttu 'vikāram' or phonetic change he refers to Sanskrit euphonic changes of the type of elision (Ulopam) addition (agamam) and substitution (ataṣam). In view of the fact that a large number of Sanskrit words came to be used in Tamil poetry

during the Contemporaneous period, the author felt justifiably the need to give the rules applicable to Sanskrit phonetic change such as 'Guna' and 'virutti' (Strengthening and elongation of vowels) (Vide: Eḻuttu, 12) so as to enable the reader to understand, the formation of words such as 'Bodham' 'Kāriyam', 'Dasarathi' etc. While Tolkāppiyar speaks about the first case second case etc. identifiying them with 'peyar 'ai' and other case suffixes. Puttamittiraṉār introduces th Sanskrit concept of 'Karaka' which means a case form that is in relation to a verb. Thus he speaks about the Karma, Karaṇa, Koli (sampradana), avadhi and adhava Kārakas. It must however be conceded that the schools of both Tolkāppiyar and Pāṇiṉi agree much more in respect of these cases and their significance than in other spheres of grammars The distinction in the morphological elements of case suffixes but semantically they are practically identical. One can go a step further and say that here is a truly linguistic universal rule that is reflected in several other languages like Latin and and German where again the association of object (accusative), instrument (instrumental), recipient (dative), limit (ablative), possession (possessive) and receptacle (locative), constitute the significance of cases as in Tamil or Sanskrit. Dealing with 'Tokaiccol' he explains them in terms of tatpurusa, bahuvrihi (pala nel), karmadharaya, divgi, dvanda and avyayibhava. The main feature of Sanskrit grammar is to analyse a word into its components and explain their significance. A word must contain at least a root and a suffix. Some words may have a prefix or an infix. Puttamittiraṉār attempts to apply to Tamil words this analytical method by some means or other not always justifiable. Thus he speaks about 'poruṭṭu', 'ka', 'pan', 'tarku', 'van' and 'a' as Tamil pratyayas or suffixes in the sense of the infinitive of purpose that is indicated by the Sanskrit suffix 'tum'. Thus bhoktum agatah' (He came to eat) is expressed Tamil in as:

Uṇṇutaṟ poruṭṭu vantāṉ,
Uṇpāṉ vantāṉ, uṇṇutaṟku vantāṉ

etc. Puttamittiranār cautions the Tamil writer to take note of the Sanskrit from that are found particularly in Tamil sacred literature and the correct conventional usage of Tamil words.

> Matattir poliyum vaṭacoṟkiṭappum Tamiḻmarapum
> aṟintē muṭikka (Vira. Col. 13)

Amirtacākarar, author of Yāpparuṅkala virutti was well versed in Sanskrit and Tamil as testified by Kuṇacākarar who says that the revered Amirtacākarar has rendered into Tamil Kārikai verses, the wealth of ideas contained in the ocean of Sanskrit.

The Commentator on Iṟaiyaṉār Akapporuḷ refers to the eight types of marriage Piramam (aṟanilai), piracāpattiyam (oppu) āriṭam (poruḷkōḷ) daivam, (teyvam) Gandharvam (Yāḻo, Kūṭṭam), āsuram (arumporuḷ viṉai nilai) irākkatam, paisācam (pēy nilai) in his commentary on Sūtra No. 1. Commenting on the words 'aṟiyak kiṭanta iṭam' in Sūtra 18, he proceeds to explain it in terms of the Sūtra:

> Ceyappaṭu poruḷaic ceytatu polat toḻiṟpaṭak
> kiḷattalum vaḻakkiyal marapē

and cites how it is analogous to what the Sanskrit grammarian would call 'Karma kartari prayoga' which is one of the four ways of usage of verbs the other three as referred to by him (p. 112) being 'Karuttaṉ'. 'ētukkaruttaṉ' (Hetuman) and Karuvikkaruttaṉ (Karaṇa karta).

Kuṇavīra Paṇṭitar, author of Nēminātam gives rules to explain how Sanskrit words undergo change in derivative nouns compounds and Sandhi formations in Sūtras 10 and 11 to enable the Tamil reader to understand the significance of such changes e.g. arukaṉ, arukataṉ, Kupa + udakam, Kupodakam, Coma puttiraṉ Coumiyaṉ, na + ucitam, anucitam etc.

Pavaṇanti, the famous author of Naṉṉūl (13th Century) has followed the Tolkāppiyar tradition more faithfully though his scholarship in Sanskrit is none the less. Following the

Sanskrit grammarian he speaks about 'Pakuti' (Prakriti) and 'Vikuti' (Vikrti) and refers to the 25 sounds common to Sanskrit and Tamil and the other 28 sounds in Sanskrit that undergo modification while they are used in Tamil words. He gives rules for the change of Sanskrit words into Tamil such as 'Kāvyam' and 'Kāviyam', 'Padmam' and 'Patumam', 'Rankam' and 'Araṅkam' etc. He prefers the word 'patam' a technical word in Sanskrit standing for nominal and verbal forms, as against 'Col' used in Tolkāppiyam.

Cuppiramanya Tikcitar is the author of 'Pirayōka Vivēkam, who lived in the 17th Century. He was well versed in Sanskrit and Tamil. His grammatical work would enable in some measure a Sanskrit scholar who is not acquainted with Tamil grammar to understand the latter and a Tamil scholar to understand Sanskrit grammatical concepts through Tamil. His work is divided into four sections or paṭalams Kārakam, Camacam, Tattitam and Tivi. He makes profuse use of technical terms occuring in Sanskrit grammar which on the face of it cannot do full justice to a treatment of Tamil grammar. Perhaps it was the spirit of the time and partly may be his conviction too. At the same time he gives ample illustrations from a wide range of ancient and medival Tamil literature such as Tirukkuṟaḷ, Civakacintāmaṇi, Tiruvāymoḻi and Tirukkōvaiyār. 'Ac' and 'Hal' which are technical symbols based on the fourteen Mahesvara Sutras utilised by Pāṇini in his grammar can strictly speaking have no relevance to the Tamil scheme of alphabets but he is using them in the general sense of 'Uyir' and 'Mey'. He gives appropriate Tamil equivalents to several technical terms in Sanskrit. e.g. Gamyamanam = Kuṟippu, sruyamanam = Terinilai, nirvartyam = iyaṟṟuppaṭuvatu, Vikaryam = Vāṟupaṭukkappaṭuvatu, prapyam = eytappaṭuvatu. In his anxiety to show parallels in Tamil to the ten groupings of verbal forms called 'Vikaranas' the author of 'Pirayōka vivākam' gives 'a', 'a', 'e', u, ta, 'tai' and 'Ku' as vikarnas that occur after the stem and before the infix (iṭainilai). This is quite unrealistic! In the same manner though in Tamil there is no such distinctino

in meaning between what are called parasmaipada and Atmanepada in Sanskrit, the author has laboured to label words like 'Camikkiṟāṉ' and 'Camaikkiṉṟaṉaṉ' as 'arpanepadam' and 'prappaipadam' on the superficial distinction of morphological elements.

As stated by Prof. P.S. Subrahmanya Sastri, the facts that two suffixes function differently in Tamil and Sanskrit nouns (eg. malarkaḷal and puspaib) - one suffix denoting case and another gender and number in Tamil, one suffix denoting gender and another case and number in Sanskrit-and the classification of words into 'rational' and 'non-rational' and the distinction of gender in verbs are crucial points in deciding that Tamil and Sanskrit are members of entirely different families (Vide P. XX of his preface to Collatikāram translation).

It may be appropriate to quote here the view of Civañāṉa Muṉivar, an erudite scholar in Sanskrit and Tamil, the author of 'Tolkāppiyaccūttiravirutti', regarding the view held by some of his contemporaries that Tolkāppiyam was modelled on 'Aintiram'.

'ஐந்திரம் நோக்கித் தொகுத்தான் எனின், தமிழ்மொழிப் புணர்ச்சிக்கட்படுஞ் செய்கைகளும், குறியீடுகளும், வினைக்குறிப்பு, வினைத்தொகை முதலிய சிலசொல்லிலக்கணங்களும், உயர்திணை அஃறிணை முதலிய சொற்பாகுபாடுகளும், அகம் புற மென்னும் பொருட்பாகுபாடுகளும், குறிஞ்சி வெட்சி முதலிய திணைப்பாகு பாடுகளும், அவற்றின் பகுதிகளும், வெண்பா முதலிய செய்யு விலக்கணமும், இன்னோரன்ன பிறவும் வடமொழியிற் பெறப்படா மையாலும், இவையெல்லாம் தாமே படைத்துக் கொண்டு செய் தாரெனின் முந்துநூல் கண்டெனப்தனோடு முரணுதலாலும்; முற்காலத்து முதனூல் அகத்தியமென்பதும் அதன் வழித்தாகிய தொல்காப்பியம் அதன் வழி நூலென்பதும் துணியப்படும்'.

There is a convention among the Tamil and Sanskrit writers generally to acquaint the reader before commencing the study of a text. 'Civañāṉa Cāmikal in his 'Pāyira Virutti' on Tolkāppiyam refers to eight things pertaining to a work that

are indicated in a pāyiram called upodghata in Sanskrit. Viz: 1. Name of the author 2. Name of the work 3. Its source 4. Place of currency of the work 5. Form of the work 6. Subject matter 7. competency of the reader and 8. purpose of the work. Of these the last four are more intimately connected with a work viz. Yāppu, Poruḷ, Kēṭpor and Payaṉ. They are respectively called in Sanskrit anantaryam, visaya, adhikari and prayojana. Further the identifies 'Prakri' (Stem) with 'Mutanilai', 'Pratyaya', with Vikuti, Itainilai, and Vēṟṟumaiurupu, 'Protipadika' with 'Peyar mutanilai', 'Dhatu' with 'Viṉai Mutanilai' 'Krt' with 'Peyar Vikuti', 'Tivi' with 'Viṉaimuṟṟu Vikuti', 'Sup' with 'Vēṟṟumai urupu' and 'Vikarani' with 'iṭainilai'.

In view of the fact that there are certain common features in phonological and morphological principles between Tamil and Sanskrit 'Civañāṉa Cāmikaḷ' concurs with the view of Ceṉāvaraiyar expressed under the Sutra 74 of 'Vēṟṟumai iyal'.

> 'வடநூ லொரு மாறுகொள்ளாமைக் கடவுள்ஆசிரியர்க்கு மேற்கோள்!'

Icāṉa Tacikar, the author of Ilakkaṇak-kottu is of the view that Tamil language can be understood in terms of Sanskrit grammar. He hazards the extreme view that there is one grammar for Tamil and Sanskrit. We have seen that Civañāṉa Muṉivar rebuts this stand. His work follows in the footsteps of 'Pirayōkavivēkam'. He however uses Tamil technical terms in his work. He divides Tamil words under three heads. 1. Those which have common letters in Tamil and Sanskrit e.g. 'nilam Nīr'. 2. Special to Tamil 'oṉṟu, eṟi' 3. Common and special e.g. 'palaṉ, valai'.

If we turn to the commentators of Tolkāppiyam the one who was deeply conscious of Sanskrit grammar while writing his commentary is Ceṉāvaraiyar. Civañāṉa Muṉivar describes him as 'வடநூற் கடலை நிலைகண்டுணர்ந்த சேனாவரையர்' (13th Cent). The cultural diffusion was so well settled in the days of Ceṉāvaraiyar that the writers of that period naturally

thought of points of convergence in linguistic features. His treatment of karaka is supposed to be reminiscent of the Sanskrit method. Subrahmanya Dikshitar, the author of Pirayōkavivēkam refers to the possibility of Cēṉāvaraiyar being acquainted with the Sanskrit grammatical works, Bhartiban's Vakyapadiyum and Kaiyata's commentary (Pradipa) as the Mahabhashya. He says: 'வாக்கிய பத்யத்துள்ளும் கையடத் துள்ளும் நிவர்த்தியம், விகாரியம், பிராப்பியம் எனக் கூறிய வண்ணம், சேனாவரையர் முதலாயினார் இயற்றப்படுவதும்,வேறு படுக்கப்படுவதும், எய்தப்படுவதும் எனச் செயப்படுபொருளை மூன்றாக்குவர்' (p. 65).

Logic (Tarubham)

Logical method of argument by pressing syllogistic form analogy etc. is a common feature of dialectic literature in Sanskrit. Such argumentative mode helps in the proper understanding and clarity of the issues involved. Commentators resort to this method. We find Cēṉāvaraiyar justifying the inclusion of Sutra 92 in Vēṟṟumai mayaṅkiyal adopting the argumentative style involving reasoning and analogy.

'அதன் வினைப்படுதல்அதனினாதல்' (சொல். 74) என்றும் புதுமை பழமையாக்கம் (சொல். 78) என்றும், மூன்றாவதற்கும் ஐந்தாவதற்கும் ஏதுப்பொருள் மேற்கூறப்பட்டமையான் இச்சூத் திரம் வேண்டாவெனின்: அற்றன்று; பிரிநிலை யேகார முதலாகிய இடைச்சொல்லும் ஒருசார் வினைச்சொல்லும் முன்னோதப் பட்டனவேனும், எச்சமாத லொப்புமையான் எச்சவாராய்ச்சிக் கண் அவை தம்மையே,

பிரிநிலை வினையே பெயரே யொழியிசை
யெதிர்மறை யும்மை யெனவே சொல்லே (சொல். 430)

எனப் பின்னும் கூறினாற்போல, ஏதுப்பொருண்மை மூன்றாவதற் கும் ஐந்தாவதற்கும் மேற்கூறப்பட்டதாயினும், மயக்கமாத லொப்புமையான் மயக்கவாராய்ச்சிக்கண் ஈண்டும் கூறினாரா கலின், கூறியது கூறலென்னும் குற்றமின்றென்பது.'

Civañāṉa Muṉivar in his Māpāṭiyam on the Ist Sūtra observes' உலகம் தனக்கு முதற்காரணமாகிய மாயையின் ஒடுங்கு

வதன்றி நிமித்தகாரணன் ஒருவன் உண்டெனக் கொள்ளினும், அவன்மாட்டு ஒடுங்குமென்றல் பொருந்தாமையின், 'யாது யாண்டொடுங்கும். அஃது அதனில் உற்பத்தியாம்' என்னும் அவினாபாவத்தான், "மாயையின் ஒடுங்கியஉலகத்தை மாயையே தோற்றுவிக்கும்; இதற்கோர் இறைவன் வேண்டா" எனச் சாங்கியநூலார் மதம் பற்றி நிகழும் கடாவை ஆசங்கித்து, உள்ளதற்குச் செய்வோரின்றிச் செய்வினையின்மையின்" என்னும் ஏதுவை வலியுறுத்தல் நுதலிற்று'. Here the logical terms Upadana (mutal) karana nimittakarana, avinabhava (Vyapti) hatu, asanka and uttaram, are employed.

The Commentator of Iraiyaṉār Kaḷaviyal presses into service the 'Arttapatti' piramāṇa which is accepted by the Vedantis though not by logicians, while explaining Sūtra 33- 'களவினுள் தவிர்ச்சி கிழவோற்கில்லை' The Commentary reads- களவுக் காலத்துத் தலைமகன் காரணமாக இடையிடும் இடையீடு இல்லை என்றவாறு, 'தலைமகற்கில்லை'. எனவே, அருத்தாபத்தியான் 'தலைமகள்' காரணமாக உண்டு என்பது.

When a person professes that he does not take food during the day and his fat none the less remains undiminished, it is presumed that he eats stealthily during the night. This knowledge is obtained by arttāpatti piramāṇa or presumptive testimony.

Naccinārkkiniyar (14th Century) the commentator of Cīvakacintāmaṇi is well versed in Sanskrit. His writings are evidently addressed to his contemporary readers who had the requisite knowledge of even some of the technical terms in Sanskrit such as 'anvaya' (positive statement) and 'Vyatireka' (negative statement) (vide his com. on V. 897). That he is well versed in Jaina philosophy is evident in several places. He refers to the nine categories of Jainas viz., Jiva, Ajiva, Punya Papa, Asrava, Samvara, Niyara, Bandha and Moksa (V. 2814). His reference to the 'Hastamudrās' or hand poses such 'apaveṭṭitam, upaveṭṭitam, Vyāvarttim and āparivartitam' and their definitions in the form of uraiccūttirams shows the existence of 'kūtta nūl' before his time which dealt with 'pāṭṭu, kūttu and vācciyam'

(gita, nrtta and vādya (V. 1256-57), that share the concepts in common with Bharata's and Matanga's treatises on nāṭya.

Commenting on Sūtra 75 of Puṟattiṇaiyiyal, *Naccinārkkiṉiyar* reveals his thorough acquaintance with the Vedic and secular lore in Sanskrit. Reference is made to the functions of the Brahmin, Kshatriya etc. He classified Sanskrit literature as well as Tamil literature under three categories 'talai', 'iṭai' and 'kaṭai'. According to the earlier conception of the Aryans Rig Veda, Yajur Veda and Sāma Veda alone were considered as authoritative and were collectively called 'Trayi'. Following that tradition Naccinārkkiṉiyar calls them 'talai-ōttu' and the Atharva Veda. Six Vedāngas and Dharmasāstrās as 'iṭaiōttu' and Itihāsas, Purāṇas and Non - Vedic literature as 'Kaṭaiōttu'. His reference to Bodhāyana and Āpastamba sūtras, Yogasūtra, functions assigned to the four vamas in smriti, sankirna jati (pārppaṉappakkam) etc. show the nature of impact on the Tamil community of the Social life of Aryans reflected in the Vedas and Smritis. There is a view that this sūtra and a few others are later interpolations that gained entry into the earlier text of Tolkāppiyam but the fact remains that at some stage the Aryan way of life was reflected in Tamil literature. The Uraiccūttiram cited by Naccinārkkiṉiyar shows for instance that the Yogasūtras of Patanjali (1 Century B.C.) were rendered into Tamil. e.g.

ஆங்கனம் குறித்த வாய்முதற் பொருளொடு
தான் பிறனாகாத் தகையது சமாதி

Tadevārthamatranirbhāsam svarūpaśūnyam iva samādhih (III. 3) is the Yogasūtra of Patanjali which means-'When the object of meditation only shines forth in the mind as if devoid of the thought of even the self, then it is called samadhi or concentration'.

Parimēlaḻakar, one of the foremost commentators in Tami as truly acclaimed as 'வடநூல் துறையும் தென்திசைத் தமிழும் விதிமுறை பயின்ற நெறியறி புலவன்.' He wrote commentaries

on Tirukkuṟaḷ, Paripāṭal etc. Commenting on Kuṟaḷ 7 -'Nīttār-perumai' in Tirukkuṟaḷ he dwells on the twentyfive tattvas from the Purusha to the pañcabhūtas and their sequential relationship. Commenting on Kuṟaḷ 9 under 'Vekuḷāmai' he explsins the 'Uruvakam' or metaphor as stated in the Alaṅkāra Sāstra.

In his uraippāyiram of Tirukkuṟaḷ itself he reveals his acquaintance with smritis and dharmsāstras. He refers to Manusmriti that lays down that darma (aṟam) deals with what are to be done (Vidhi) and what are not to be done (nishedha) and that it deals with oḻukkam (ācara) Vaḻakku (Vyavahāra) and daṇḍam or criminal law etc. and that Tiruvaḷḷuvar has chosen to identify dharma (aṟam) with oḻukkam alone. Even in the very first kuṟaḷ he explains the words 'akara Mutala Eḻuttellām' as the letter 'a' which heads the alphabetical list of both Tamil and Sanskrit. Under Sūtra 38 he refers to the 'pañcaklesas' of Yoga school viz., avidyā, asmitā, abhinivesa, rāga and dvesha. He identifies 'meyyuṇartal' as 'tattvañāṇam' and 'maruḷ' as Viparītañāṇam' or avidyā as Vedantis would put it. He interprets 'Cemporuḷ kāṇpatu' as establishing a close identity with the supreme spirit by bhāvanā or Sukladhāna or samādhi as it is variously called. Such references again show that the learned people of the day were acquainted with Vedanta, Yoga and other systems. Commenting on the verse:

புரியுறு நரம்பும் இயலும் புணர்ந்து
சுருதியும் பூவும் சுடரும் கூட (பரிபாடல் 18: 51)

Parimēlaḻakar refers to the chanting of the Vedas side by side with Tamil hymns sung to the accompaniment of stringed instrument (புலவர் பாடிய தமிழ்ப் பாட்டுக்களும் வேத ஒலியும்). This reminds us of Māṇikkavācakar's Tiruppaḷḷiyeḻucci where he says 'இருக்கொடு தோத்திரம் இயம்பினர் ஒருபால்' commenting on the above line in paripāṭal, R. Raghava Aiyangar observes in 'Tamiḷ varalāṟu' இவ்வரிய பரிபாடலான் ஆரியமும் செந்தமிழும் இத்தென்னாட்டு ஒருங்கியைந்து தெய்வத் திருமுன்னர் வழங்கப்பெற்று வாழ்ந்துயர்ந்த பண்டைச் சிறப்பு உய்த்துணர லாகும் (ப. 100).

In fact the following references in the Sangam classics may be taken to be an indication of the fact of people, at least a section of them, being acquainted with a knowledge of Vedas, performance of sacrifice, observance of duties based on varṇa and āsrama.

எருவை நுகர்ச்சி யூப நெடுந்தூண்
வேத வேள்வித் தொழின் முடித்ததூ உம்(புறம். 224:8-9]

நான்மறை விரித்து நல்லிசை விளக்கும்
வாய்மொழிப் புலவீர் கேண்மின் (பரிபா. 12:13]

அறுவகைப்பட்ட பார்ப்பனப் பக்கமும்
ஐவகை மரபின் அரசர் பக்கமும்
இருமூன்று மரபின ஏனோர் பக்கமும் (புறத். 16]

கற்றோய்த்துடுத்த படிவப் பார்ப்பான்
முக்கோலசைநிலை கடுப்ப (முல். 37-38)

Reference to Palyākasālai Mutukuṭumip peruvaḷuti, Irāeacūyam Vēṭṭa Perunaṛkiḷḷi in the classics show the royal patronage extended to the Aryan practices, '*மாமுதுபார்ப்பான் மறைவழி காட்டிடத் தீவலம் செய்து*' in maṅkalavāḻttu (1. 53-54) in Cilappatikāram confirm the continuity of such practices.

If we consider the Nikaṇṭu literature in Tamil we find the first work of its kind Tivākaram (9th Century) giving collections (tokuti) of words classified on the basis of names of gods, human beings, beasts, trees, materials, qualities, actions etc. in the first section followed by homonyms and group names. The earliest Nikaṇṭu in Sanskrit is the one on which the Nirukta or etymology of Yaska of the 6th century B. C. was written. Nikaṇṭu means 'collection of words'. Yāska's work is classified into three kaṇdas the first dealing with objects of the phenomenal world giving 21 names for earth, 15 for gold etc. The second section deals, with difficult words of the Veda and the third gives a classification of deities. The three section are called Naighaṇṭukakānda, Naigawakāṇḍa and Daivatakāṇḍa. The work is mainly concerned with the Vedic Vocabulary whereas the Tamil Nikaṇṭus give the word—collection based on the current Tamil literary language. The word contents of these

Nikaṇṭus naturally reflect the language of the day which had a certain percentage of Sanskrit and prakrit words. Thus the *Piṅkaḷa Nikaṇṭu* modelled on Tivākaram gives the classified names relating to 'Vāṉ', 'Vāṉavar', 'Aiyar', 'Avaṉi', 'Āṭavar', and 'Anupōkam', (Material objects etc.) followed by another section on quality and action, names of trees, animals etc. and 'Orucol-palporuḷ' arranged in the alphabetical order. For example Piṅkalam gives 'Ārōkanam' and 'Sopānam' as synonyms of 'tāḷvaran', 'Ariṭṭam', 'Madhavam', 'Pāṉam' etc. are given as synonyms of 'Kaḷ'. *Nānārtta tipikai* (19 Century) gives the Tamil meaning of 12000 Sanskrit words.

Poetics

Tolkāppiyar is the first name to be considered in *Tamil poetics*. We have seen that there is a common tradition between him and Bharata, the author of Nātya sāstra in regard to 'Meyppāṭus', the same thing can be said about the 'Uvama iyal' which follows 'Meyppāṭṭiyal' for the reason perhaps 'Meyppāṭu is of Paramount importance in poetry constituting the soul as it were of poetry as held by later Sanskrit rhetoricians. Uvama etc. constitute only the ornaments of poetry and as such are external and not so indispensable as the 'rasa' or 'meyppāṭu'. Uvamai is the Primary figure of speech and the others are variations and elaborations of it. Bharata speaks about four alankāras only viz., Upma, Rūpaka, Dipaka and Yamaka. Tolkāppiyar deals with 'Uvamai' alone a dominant feature of Tamil poem, but in an elaborate manner in one section. The concept of simile is however fundamentally the same in both. The function of simile is almost similar in all literatures, and is not confined to Tamil and Sanskrit alone. However the treatment of the figure has a familiar ring in both. For example, 'உயர்ந்ததன் மேற்றே உள்ளுங்காலை', 'வினைபயன் மெய்யுரு வென்ற நான்கே' etc. have their counter parts in Sanskrit words. When the word or particle indicative of 'Uvamai' is not explicit it is called Uvamattokai (Luptopama) by Tolkāppiyar (Ecca. 414). Tolkāppiyar appears to anticipate certain

figures recognised by later writers in Sanskrit such as 'Yathā-sankhya' which is the same as 'Niralnirai' of Tolkāppiyam (Ecca. 405) 'Virodha' as 'Muraṇ' 'Yamaka', same as 'Iyaipu, (Cey. 408).

Puttamittiraṉār, author of Vīracoḻiyam states candidly 'Taṇṭi Coṉṉa nūliṉpaṭiye uraippaṉ'. The imagery of 'Kāvya-purusa' is well known in the circle of Sanskrit rhetoricians who speak about the soul, qualities, gait, ornament etc. of Kavya personified. In the same vein Puttamittiraṉār states that words constitute the body and their meaning the life breath of Ceyyuḷ-maṉitar (Kāvyapurusa). He refers to the Tenāvi (Prāṇāḥ) of Vaitaruppam Ciliṭṭam, Utaratai, Kanti, Pulaṉ (Prasāda=clarity), Samatai, Samāti, Poruḷ teḷivu, Ōkam, Cukumāratai and iṉpam. The Gauḍhas are fond of the opposite of these. Following Taṇṭi, the author of Kāvyadarśa, who lived in Kāñci in the 7th Century, the author gives the same 35 'Aṇis' taṉmai-uvamai, uruvakam etc. He gives the eight rasas of Taṇṭi and adds sānta also, perhaps because Buddhists attach great importance to contemplation wherein 'Sānta' is the dominant feeling.

The next great writer to write the well known *Taṇṭiyalaṅkāram* is said to be a contemporary of Kulottuṅka II (Anapāya) of the 12th Century. Though there were other great works in Sanskrit between the days of the Sanskrit Taṇṭi of the 7th Century and the author of Taṇṭiyalaṅkāram of the 12th Century such as Udbhatas Alaṅkara Sangraha, Vāmana's Kāvyālankāra-sūtravrti, Rudraṭas Kāvyalaṅkāra and Bhoga's Sringāra prakāsa, yet the Tamil writer chose the work of the 7th century, perhaps for the reason that the work of that Taṇṭi of Kāñci was very popular in Tamil Nadu that being the one great and early work in Alaṅkāra produced in Tamil Nadu. It may be mentioned incidentally that this work was translated not only in Tamil Nadu and the neighbouring Karnataka country under the title Kavirājamārga of Nirupatuṅka (815-875) but also in Ceylon in the far south and Tibet in the far north. The Tamil work

also deals with 'Ceyyuḷ aṇi' under the three divisions the first dealing with Kāvya, mārga and guṇa, the second with poruḷaṇi (arthālaṅkāras) and the third with Collaṇi (sab dālaṅkāras). Though by and large the Sanskrit original is reflected in the Tamil adaptation, Taṇṭi omits certain details such as classification of Kāvya into prose, verse and a mixture of both, the factors that go into the making of a poet etc. He has also added what is called by him 'Kāppiyam' as distinguished from 'peruṅkāppiyam' to accommodate the distinct species of Tamil poems which are called 'prabandhas of 96 types' in later day Tamil. Tokainilaicceyyuḷ of the Tamil Taṇṭi embraces works like Tirukkuṟaḷ, Akanāṉūṟu, Kuṟuntokai etc. which again is a poetic division introduced in this work as there is no such type in Sanskrit. Perunkāppiyam as defined by Tanṭiyalaṅkāram closely follows the definition given by Taṇṭi in his Kāvyadarsā. It begins with Vāḷttu, Vaṇakkam or Varuporuḷ uraittal (e. g āsir namaskriyā or vastunirdāsa). It shall be devoted to the four objects of life aṟam, poruḷ, iṉpam and vīṭu centred round an ideals hero and contain descriptions of mountain, ocean, regions, cities, seasons, sunrise, moonrise, marriage, coronation, etc. The work may be divided into carukkam, Ilambakam pariccētam etc. and suffixed with rasa and bhava. Following the saying Ilakkiyam kaṇṭataṟku ilakkaṇam iyampal', Taṇṭi the author of Kāvyādarsa must have given the above details after analysing the works of Kalidasa and others that appeal to men by virtue of such descriptions. The Tamil works like Cilappatikāram and Cintāmaṇi also followed the Pan Indian model of mahākāvya and since these works gained the approbation of discerning Tamil readers, the author of Tamil Taṇṭiyalaṅkāram also adopted the same definition. Some one in later days spoke about 'aimperum kāppiyaṅkaḷ' following the popular sentiment among the people about the 'pañca mahākavyas' in Sanskrit and included in the list Cilappatikāram, Maṇimekalai, Cintāmaṇi. Kuṇṭalakeci and Vaḷayāpati, though the selection is not judicious. Taṇṭiyalaṅkāram deals with the same 35 Alaṅkārās as in Kavyadarsa relating to 'artha' (poruḷaṇi) besides several sabdālaṅkāras (Collaṇi) like maṭakku (Yamaka) in a manner more elaborate

with further details than in the original to meet the changes in the literary flouring of the language in the intervening four or five centuries.

Tirukkurukaipperumal Kavirāyar (17th Century) wrote *Māran Alaṅkāram* following largly Taṇṭiyalaṅkāram and to some extent Tolkappiyar. To the two mārgas of Taṇṭi he adds a third 'Pañcāla' following Vāmana, the author of Kāvyalaṅkārasūtravrti. As against the 35 arthālaṅkāras of Taṇṭi he deals with 64 keeping pace with contemporary trend among Sanskrit rhetoricians in elaborating the figures of speech.

Tivākaram, the earliest available Nikaṇṭu in Tamil (7th Century) gives a list of 2: alaṅkāras which according to Prof. T. P. Miṉāṭcicuntaram reflects a pre-Taṇṭi school, may be that the author is followingthe list of Bhāmaha,the author of Kavyālaṅkara an elder contemporary of Taṇṭi. Piṅkala Nikaṇṭu and Yāpparuṅkala Virutti also give more or less the same number of alaṅkāras as in Tivākaram.

Ilakkaṇavilakkam of VaittiyanātaTecikar, Toṉṉūl Viḷakkam of Vīramā muṉivar follow the same tradition but with varying number of 'aṇis' (alaṅkāras). '*Ani ilakkaṇam*' written in prose in the 19th century is an adaptation of Jayadeva's Chandrāloka. The Tamil *Kuvalayānantam* is a rendering of the work of the same name by Appayyatīkcatar. *Muttuvīrlyam* (19th Century) a work on Tamil grammar contains a section on 'aṇi' dealing with poruḷ aṇi, collaṇi and ceyyuḷaṇi, the last one dealing with Vaitaruppa and Kauta neris, vaḷus and malaivus or Kāvyadarsas as dealt with by Taṇṭi. Among the modern works is one by T.E. Srinivasaraghavachari's 'Taṇṭiyalaṅkāraeāram' which has a wider coverage taking the cue from Mammata's Kāvyaprakāsa. It deals with Cemporuḷ (Vācyartha) ākkapporuḷ (lakshyārtha) and Kurippupporuḷ (Vpangyārtha), division of Dāvyas into uttama. madhyama and chitra, bhāvas and rasas, Neri (Ritis) and guṇas, doshas and alaṅkāras.

The above account would appear to indicate that even as early as the days of Tolkāppiyam, not to speak of the days subsequent to Vīracōḷiyam, men of letters seem to have been following a more or less common literary tradition though have not failed to record in their works certain special features such as 'tiṇai' of 'akam' and 'puṟam' certain forms of poetry like prabandhas like 'paraṇi'.

Techincal Literature

As early as the days of 'Maṇimēkalai' we come to know that the Tamil writers were familiar with certain religious and philosophical schools who adopted pramaṇās or aḷavai of varying number. We have in this work specific reference to a deep study and knowledge of logic and philosophy. In 'Tavattiṟampūṇṭu tarumam kēṭṭa kātai' we have a long section replete with the technical terms of logic such as 'pirattiyakkam'anumānam, Kāviyam, Kāranam, Nama, Cāti, Kiriyai, Guṇam, Sāmanyam, Vicetam, aḷavai, pakkam, etc, tiruṭṭānkam, upanayam, nigamanam, Vippakkam, Sātanmiyam, Vaitanmiyam, Cattam, Pakkattammam, Anavaham, annuvayam, vetirēkam satanam, sattiyam, tiyavatu,appiracitt a viceṭanam, viruttam, atuppoli, asit tam, sādhāranam, tiṭṭāntavābhāsam, abhāvam, aviyāriti etc. In the section 'Camayakkaṇakkar tam tiṟam keṭṭa kātai', Cāttaṉā, refers to Vaidika mārgam, Saivavādi, Brahmavādi, Ājīvakam, Vyākaraṇam, sāṅkhyam, Vaisetikam, Bhūtavādi etc. and their doctrines which are dealt with in several works in Sanskrit and may be in the local languages too.

In *Cilappatikāram* we find material particularly bearing on music and dance as elucidated by the Commentator Aṭiyārkkunallār. He cites from texts like 'Icainuṇukkam, Intiṟakāḷiyam, Pañcāmarapu, paratacēṉāpatiyam and Mativāṇar nāṭakattamiḻnūl'. The technical terms employed are canti, cuvai, cattuvam, aviṉayam, virutti, kitāṅkam, niruttāṅgam, tiripatākai, cukatuṇṭam, kaṭakam, apayavaṭṭam, nāṭṭiyam etc. The Commentator also refers to 'Oviyanūl' which deals with the forms of images under the heads 'Niṟṟal' (sthāna) 'iruttal' (āsana) 'kiṭattal' (sayana)

and 'iyaṅkal' (cara). He also deals with the science of Ratna parikshā and quotes from works dealing with māṇikkavarukkam Nīlamaṇi varukkam etc. He refers to 'Tantirakarṇam' Karavaṭanūl the work dealing with the art of theft. There is a reference in Mricchakatica of Sūdraka to a work on theft.

Kuṇṭalakēsi is referred to as 'Tarukkanūl' in Yāpparuṅkalaviruttiyurai. Aṭiyārkkunallar commenting on the word 'pācāṇṭam' (Kaṉāttiram 1.15) explains it as '*பண்ணாற் றிறத்திற் பழுதின்றி மேம்பட்ட தொண்ணூற்றறுவகைச் சமயசாத்திரத் தருக்கக் கோவை*' and cites a reference to these 96 kinds of Tarukkakkōvai from Vaḷaiyāpati.

Cūḷāmaṇi of Tolāmoḻittēvar has for its source Srīpurāṇam written in Maṇipravāla style which in there is a version of the Mahāpurāṇam of the Jains. Vicayaṉ and Tiviṭṭaṉ (Triprsthan) the characters in this work remind us of palarāma and Srikrishna of Sri Bhagavatam. So does Acuvakaṇṭaṉ is reminiscent of the Prativāsudeva. The work is divided into 'Carukkams' as it is done in a mahākavya and contains descriptions of city, embassy, watersports, battles etc. as stated by Taṇṭi. Being a Jaina work Prakritisation is evident in words such as 'Vayantam' (Vasantam), Uvaṇam (Suparṇan), Umai (Uvamai - Upama), Pūti (puḻuti) etc. Reference is made to 'arasiyal nīti' dealt with in arthasāstra, the three types of battle 'mānusa, daiva and sankīrṇa' in this work. Paripāṭal contains reference to Nyāya concept of atom 'karu' Yoga concepts of Maitri, Karuna, Mudita etc. and Nirivsasa Sāṅkhya.

Certain maxims are used by *Pavaṇanti* Muṉivar in introducing 'sūttira nilai', the way the sūtras are to be interpreted. He cites four ways of interpretation of sūtras on the analogy of 1. Āṟṟoḻukku (natural flow of a stream, one sūtra following the other in sequence) 2 Arimā nōkku (the look of a lion which is directed both in front and behind) 3. Tavaḷaippāyttu (the frog that leaps leaving the intervening space) and 4. Paruntiṉ Vīḻvu

(the long distance flight reaching the target unerringly). These correspond to 'Nadipravaka' 'Simhāvalokana' 'Mandukapluti' and 'Syena pāta', terms which are employed by the Sanskrit grammarians. The author of 'Kaḷaviyal' also refers to the above four maxims in explaining sūtra 4.

Among the technical literature that came to be written later we have also texts dealing with '*law*' which owe their inspiration to law texts such as Manusmṛiti and Yajñavalkya Smṛti. One such work is *Manu Vijñānesvarīyam* which is named after Vijñāvesvara, a commentator in Sanskrit on Yajnavalkya smṛti which is allied to the Manusmṛti. This is Tamil version of the Mitakshara system exposited by Vijñavesvara of eleventh century. The text is attributed to Sankara Desika of the 15th century, who rendered the woak in Tamil with the assistance of Veṅkaṭakurunāta Cōtiṭar of Tirunelvēli. This deals with civil and criminal laws like division of property, loan, mortgage, punishment for crimes etc. Other Mitakshara texts in Sanskrit that were current in TamilNadu are Smrtichandrikā, Vjavahāra nirnaya, Vyávakāramādhaviyam and Smṛti muktāphalam. Morals and didactic sayings in Ācārakkōvai appear to contain echoes of Dharmaśāstras.

Among the *technical and philosophical* works that were rendered into Tamil mention may be made also of the following. 'Civappirakācar, disciple of Veḷḷiyampalavāṉattampirāṉ is the author of 'Tarukkaparipāṭai', a work on Indian logic. Civañāṉa Muṉivar, the great grammarian rendered into Tamil the Tarkasangraha with the commentary annambhaṭṭiyam. Vaittiyanāta Nāvalar rendered into Tamil prabodhachandrodayam, an allegorical play. Capāpati Nāvalar translated Appayyatikcitar Bhāratatatparya sangraha and Sivakarṇāmritam besides Rāmāyaṇatātparyāsangraham and Chaturvedatātparyasangraham. He is a scholar in Tarka and Siddhāntaśāstras. Tuṟaimaṅkalam Civappirakāsa cuvāmikaḷ translated Sataratnasangraha of Umāpāticivam under the title Satamaṇimālai. Devikālottarāgama and Sarvajñanōttaragama have been translated by anonymous

authors. Kāviyā Paṇṭitar translated the Soundaryalahari of Sankara. Saṅkara paṇṭitar of Jaffna (19th Century) was proficient in Veda, āgama, Tarka Dharmasastra etc. His Saivaprakāsanam deals with the three pramāṇas, the three concepts of God, soul and matter and muktisādhana.

Inscriptions

The early inscriptions of TamilNadu are in Brahmi script with an admixture of prakrit words. Sanskrit came to be used in course of time and the pattern of epigraphy of Tamil Nadu was characterised by bi-lingualism. The Pallava and Cōḷa inscriptions contain sometimes beautiful Sanskrit verses in diverse metres alongside the Tamil text. The grantha script was used to indicate Sanskrit Sounds. So also the Pāṇṭiya inscriptions. The Civaramaṅkalam Copper plates recount the heroic exploits of Neṭuñcaṭaiyaṉ Parāntakaṉ (8th Century) who defeated Atiyamāṉ at Ayirūr and pukaliyūr routing the Cēras and Pallavas who rushed to the support of Atiyamāṉ. These plates contain six verses in Sanskrit in grantha character followed by the Tamil text in Vaṭṭeḻuttu interspersed with Sanskrit words. The epithets that describe him are Pāṇṭiyanāthaṉ, Paṇṭitavatcalam, Virapurōkaṉ, Vikramapārakaṉ, ;Parāntakaṉ and Paramavaishṇavaṉ.

Copper Plate No. 4 reads 'Bhāragavagotrasambhūtam Āsvalya anasūtrattu bahvrichan sihumisṟarku makanāki Yajnavidyai ōtencāta sāstrainkaḷai karaikaṇṭa suffatabhattakut ten kaḷavaḷināṭṭu valankuṭiyaippanṭaittan paḷampar nikki Srivaramangalam eṉappeyariṭṭu brahmadeyam ākak kārāṇmāiyam mēyātchiyum uḷḷṭanka sarva parihāramākan nirōtattikkutukkappṭṭatu. Another inscription viz., Paḷḷaṉkoil Copper plate records the gift of (Paradatti) of villages as paḷḷiccantam' to the Jain monk Vajrananti by king Cimhavarmaṉ son of Cimhavishṇu, the Pallava ruler of the 6th Century. Even during that early age we find the kings tracing their ancestry to divine source. The prasasti begins with a solutions to Jain divines and then follows the names of Ambyanābha (Vishṇu) Gūrvānesa (Brihaspati),

Samuju, Bharadvāja, Droṇa and Aśvatthāmā the last being the ancestor of the Pallavas. This is nothing strange when we notice Kapilar in Puram 201, refers to Iruṅkōveḷ as one coming from a hoary family with a long ancestry traced back to some one who arose mysteriously from the sacrificial pit of a sage or seer in the north. He says : 'வடபால் முனிவன் தடவினுள் தோன்றி.... நாற்பத்தொன்பது வழிமுறை வந்த வேளிருள் வேளே'. The above noted inscription which gives this legendary ancestry in Sanskrit verses ends with a Tamil passage. 'பருத்திக் குன்றில், வஜ்ரநந்திக் குரவர்க்கே பள்ளிச் சந்தமாக பரதத்தி சென்றது. நரபயன் ஆணத்தியால் ஸித்தம்'.

The Jains introduced words of Sanskrit and prakrit origin in their words in Tamil. In the above inscription we find Sanskrit words 'guru' 'Paradatti' siddha and 'chanda' and Prakrit word 'anatti' (Skt. ājñapti) meaning 'under whose command'. In the Tamil literature written by Jains we have a number of such Prakrit words, to wit, in Nālaṭiyār we find 'niccam' a word as old as Tolkāppiyam for 'niscayam' and 'nityam' a case of assimilation of sound (V. 81), kōṭṭi for 'Goshti' also a case of assimilation arising from economy of effort 'akkaram' from 'Ikshusāram' a case of syncope and assimilation (V. 206), 'mattirai' and 'kottiram' from 'mātra' and 'Gotra' (V. 242), a case of anaptyxis. Usually a conjunct consonant the component sounds of which are dissimilar in nature is either converted into one similar sounds as in the above case or one of the consonants is reduced to a vowel where it is feasible. For example the word kāsyapa' in Sanskrit is transformed into 'kocipaṉ' in Brahmi inscription cut in a rock in the 3rd or 2nd century B. C. Here the conjunct consonant 'isy' is transformed into 'ci'. This phenomenon of Yzi,is called 'samprasāraṇa' (Vocalisation) in Sanskrit. This may be viewed as a natural and independent development in both languages.

Maṇippravāḷam

Some of the Jains in their Tamil writings adopted the *Maṇipipravāḷa style*, which evidently appealed to the tasts of

certain sections of contemporary readers. A literary style is evolved and continues to stay so long as there is a clientale for the same. We find such a style adopted by the author of Sri-purāṇam, a Jain religious work in Tamil of the 15th Century. 'Maṇippiravāḷa' means combination of rubies and corals. A necklace made of these two has an attraction all its own for some people. This tendency of incorporating Sanskrit words in a profuse measure in Tamil sentences with a few Tamil words thrown here and there to serve the needs of Tamil syntactical phonological and morphological rules, was prevalent in Tamil-Nadu between the 13th and 17th centuries and perhaps even earlier. Here is an extract from Sripurāṇa of unknown authorship dealing the story of Jivaka. 'விஜயமா தேவியும் கருடயந்திரத்தின் மேற்போகி யக்ஷியின் பிரபாவத்தாற் சரீர பாதையின்றியே சமசானப் பிரதேசமடைந்து ஸர்வாங்கோபாங்க ஸுந்தரனாகிச் சந்திராதித்தரை அதிசயிக்கும் காந்திதிப்தியினையுடையவனாகிய புத்திரனைப் பயந்தபின். யக்ஷிதேவதை அநித்யவாதி ஸம்ஸாரஸ்வபாவ வர்ணநபூர்வகமாக, சரமதேஹியாகிய நின் புத்திரன் ஸகல புவன ராஜ்யந்தாங்கித் தபப்பிரபாவத்தால் முத்திபத மடைகுவன் என்று தேவிக்குச் சொல்லித் தத்கால யோக்கியமாகிய தேவியது துக்கங்களை நீக்கியிருந்தபின், கந்தோத்கடன் மிருதனாகிய புத்திரனைக் கொடுவந்து தத்பிரதேசத்தே வைத்துத் தத்ஸமீபத்தே பிள்ளையது ஸ்வரத்தினைக்கேட்டு 'ஜீவ' என்னும் ஆசீர்வாதஞ் சொல்லிப் பிள்ளையை யெடுப்ப, தேவியும் அதனைக் கண்டு மிகவும் ஸந்தோஷித்த பின்னை பிள்ளையை அப்பிரகாசமாகக் கொண்டுபோகி ஸுநந்தை யென்னும் தன் பாரியைக் குறுகி, ஸஜீவனாகிய பிள்ளையை பரீக்ஷியாது தந்தனை என்று கிருத்திரிம கோபத்தாற் கொடுப்ப, அவளும் ஆனந்தத்துடன் வாங்கி வளர்ப்ப, வளர்கின்ற பிள்ளைக்கு ஜீவகன் என்னும் நாமகரணம் பண்ணிபதற் பின், ஸுநந்தை நந்தாட்டியனென்னும் புத்திரனைப் பெற்றனள்.'

Of the 124 words in this passage 70 words are in Sanskrit and 54 in Tamil.

Tirukkurukaippirāṉ, piḷḷāṉ, nephew of Rāmānuja was the first to write a maṇippiravāḷa commentary on the Tiruvāymoḻi of Nammāḻvār.

In the thirteenth century and thereafter a number of Vaishnavite authors such as Aḷakiyamaṇavāḷa Nayaṉār, author of Acaryahirutayam and Vētanta tecika, authorof Rahasyathaya-sūtra wrote commentaries and original works in the maṇippira-vāḷa style, through when the occasion arose they were capable of writing in good Tamil as well. We may notice a passage from the the Tiruppāvai Vyākhyānam of Periyavāccan Piḷḷai (.167-1262) called 'mūvāyirappaṭi' on the Tiruppāvai of Āṇṭāḷ.

'பகவத் சம்ச்லேஷமே ப்ராப்யமும் அந்நியசாத்யமான விதுக்கு சாதநமும் அவனே, அந்த ஸாதநத்திலே அந்வயிக்கைக்கு அதிகாரி களும் அந்தராப்யத்தில் இச்சையுடையவர்களே என்று ஸாத்யஸ் வருபத்தையும் அதிகாரி ஸ்வரூபத்தையும் ஸாதித்து; இரண்டாம் பாட்டில், ப்ராப்ய ப்ராபகங்கள் இரண்டும் ஈச்வரனேயென்றிருக் கும் இச்சாதிகாரிகளுக்கு ஸம்பாவிதமுமாய் குர்வத்ரூபமான கரணங்களுக்கு வகுத்த வியாபார விஷயங்களைக் காட்டிக்கொடுக்க வேண்டுகையாலும், காலக்ஷேபத்துக்காகவும் ராகப்ரேரிதமாக அநுஷ்டேயமான கர்த்தவ்யாம்சத்தைச் சொல்லிற்று; மூன்றாம் பாட்டில் பகவதநுபவ ஸஹகாரிகள் பக்கல் உபகார ஸ்மிருத்யதிச யத்தாலே அவர்களுக்கு யாவை யாவை சில அபேக்ஷிதங்கள், அந்த ஸம்ருத்திகளடைய அபேஷிக்கக் கடவதென்கிறது.'

The author of *Viracōḻiyam* (14th Century) refers to 'maṇip-piravāḷam as a type of Composition in which Sanskrit words intermix but which does not admit of the alliteration of the type called etukai (etukai naṭai ētum-maṇippiravāḷam. This is distinguished from expressions that contain Sanskrit 'letters' and this is called 'Viraviyal',.

Among the Saiva scholars this was rarely attempted we have the instance of *Civākkirayōki* who wrote a commentary on Civañāṉacittiyār cupakkam in what may be described as 'maṇippiravāḷi', commenting on the Tamil verse No. 4. in the 'Pāyiram' to Civañāṉa Cittiyār Civākkirayōki writes: 'பூர்வ ஜன்மத்தில் சரியை கிரியாயோகங்களைச் சாதித்த பெயர், வரப்பிர சாதத்தினால் சுக-வாமதேவ-ஜட-பரதாதிகளைப்போம் பூர்வஜன் மஸ்மரணையுடனே பிறந்து சிவனிடத்து அநன்னுயபத்திபண்ணும்

சாமுசித்திரை, ஆசாரிய மூர்த்திமை அபேக்ஷியாமல் சிவன் தன்மை யிற்றானே விஞ்ஞானகலர் பிரளயாகலருக்கு அனுக்கிரகம் பண்ணு வதுபோல அனுக்கிரகம் பண்ணுவர்: பூர்வ ஜன்மத்திலே சிவதரு மங்களை அனுஷ்டித்து ஞானசித்தியின் பொருட்டுப் பூமியிலே ஜனித்து, குருவினாலே தீக்ஷிதராகி சன்மார்க்கஸ்தராயுள்ளவர்கள் பண்ணப்பட்ட ஞானசாஸ்திரத்தை ஓதியறிந்து மோக்ஷத்தை யடைய வேணுமென்கிற இச்சையுடைய வைநயிகருக்குப் பரமேசு வரனுடைய ஸ்ரீபாதகமலங்களைப் பொருந்து முறைமையைச் சொல்லுகின்றேன்.

Saint Tāyumāṉavar used Sanskrit words profusely in several of the verses. Explaining the reason for this Tiru. K. Rāmaliṅka Mutaliyār says that it was in keeping with the spirit of the time of its composition. It was the period when Tiruccirāppaḷḷi where Tāyumāṉavar lived was under the suzerainity of Vijayanagar kings who were great patrons of Sanskrit learning. Many non-Brahmins learnt Sanskrit and delved into the Sanskrit lore. St. Tāyumāṉavar was one such pious soul to whom Sanskrit and Tamil served at his will. Here is a sample of his verse in Maṇippiravāḷa style.

அற்புத அகோசர நிவிர்த்திபெறும் அன்பருக்
    கானந்த பூர்த்தியான
அத்துவித நிச்சய சொரூப சாக்ஷாத்கார
    அனுபூதி யனு கூதமுங்
கற்பனையறக்காண முக்கணுடன் வடநிழற்
    கண்ணூடிருந்த குருவே
கருதரிய சிற்சபையி லானந்த நிர்த்தமிடு
    கருணாகரர் கடவுளே.

Epics

Among the great exploits celebrated in the Sanskrit Epics and Purāṇas, people of the ancient Tamil land appear to have been struck by three (1) the great war between the Gods and demons (2) the battle between Rāma and Rāvaṇa and (3) the Mahābhārata war. The first lasted for 18 years, the second for

18 months and the third for 18 days. This is borne out by the following references.

> 'உயிர்த் தொகையுண்ட வொன்பதிற்றிரட்டியென் றியாண்டு
> மதிபு நாளுங் கடிகையும், ஈண்டு நீர் ஞாலங்காட்டி
> யென் கொள, (சிலப். 27:8-10)

> 'தேவாசுர ராமாயண மாபாரதமுளவென்று
> ஓவாவுரை யோயும்படி யுளதப் பொருகளமே'
> (கலிங் க. களம்பாடியது 1)

> 'தேவாசுரம், இராமாயணம், மகாபாரதமென்கிற போரில்
> வீரர் புண்படுமாறு போல...'
> (நச்சினார்க்கினியர் உரை, சீவகசிந்தாமணி, 2353)

Of these three, Mahābhārata appears to be more popular among them as well as the elite writers. The Ciṉṉamaṉūr Copper plates of Vīrapāṇṭiyaṉ of 11th Century refer to a Tamil version of Mahābhārata synchronising with the establishment of Tamil Caṅkam at Maturai. This may go back to the 2nd or or 1st century B.C. The second is Peruntēvaṉār Pāratam referred to by Pērāciriyar the commentator on Tolkāppiyam under Sūtra 549. Pārata Veṇpā was written during the period of Nantivarmaṉ Pallava III. Yet another Tamil Pāratam was written by Aruṇilai Vicākaṉ under Kulōttuṅka III. The more popular work that is in current use even today is however Villiputtūrārs Pāratam of the 14th Century.

It is held by some people that *Villiputtūrāḻvār* was persueded to write the Mahābhārata in Tamil in the same manner as Akattya, a contemporary poet in the court of king Piratāparutra wrote 'Bālabhārata' in Sanskrit.

Apart from the stray references to the Epics in the Caṅkam classics we have the first and foremost Rāmāyaṇa epic in Tamil by Kampar. Kampar fulfilled the felt need of the day and gladly undertook to render in Tamil Muse the Rāmāyaṇa of Vālmīki in Sanskrit as he himself declares.

'ஆசைபற்றி யறையலுற்றேன் மற்றிக்
காசில் கொற்றத்திராமன் கதையரோ'

His fervent devotion to the ocean of Tamil did not inhibit him from employing Sanskrit words when such an act produced the desired poetic effect. The following verse may be cited to prove the point.

தமிழெனுமளப்பருஞ்சலதி தந்தவன்
உமிழ்கனல் விழிவழி பொழுகாங்கத்து
அழிவன செய்தலாலரக்கராகியே
இழிகென வுரைத்தன னசனி யெஞ்சவே.

(Kampa Ram. Tāṭakai V. 34.)

A number of Tamilised Sanskrit words like 'pankayam' Āram, muttam, mantiram, moṇi, amutu, Takkaṉ etc. besides tatsama words like 'puṇṭarikam', 'patam', 'curapi', 'Nākam', 'māṉam' are used by him in his work. The motive for such choice is the poetic effect gained by the rhyme that results from it. 'Pankayam' is chosen because of its rhyme with 'mankaiyar' 'maṉam' as it rhymes with 'iṉam' and so on.

Translation and Adaptations

From the 15th Century onwards quite a large number of Tamil scholars who were at the same time wellversed in Sanskrit wrote translations or adaptations of Sanskrit works both of technical and literary interest and also of secular religious and philosophical type. A list of such works will be too long to be presented here. A few instances may be noted.

Tattuvarāyar of the 15th Century wrote several works on Vedanta to rectify the paucity of such works in Tamil. That his works were based on the Vedas and Agamas in explicit in his statement 'அருமறை யாகமங்கள் ஆத்தவாய் மொழிகள் தம் மின் மருவுதாற்பரியமெல்லாம் வகைபட உணர்த்தி... (Peruntiraṭṭu, 53). He is also the author of Icvara Kītai, Pirama Kītai and Sasivarna bodham based on the Sanskrit counterparts

Nāṉavarōtayār and Kōṉēriyappar translated the Upatesa kāṇṭam of Kantapurāṇam.

Saint Aruṇakirinātar being wellversed in both the classical languages is able to string with ease words in either of them in songs replete with devotion. Such songs have peculiar rhythm and they produce a unique sonorous effect. For example,

சேமக்கோமள பாதத் தாமரை சேர்தற்கோது மறந்தவேதா
நீதத் தேய விரோதத் தேதுணை சேர்த்தே மிக அன்புறாதே
காமக்ரோதவுலோபப் பூத விகாரத்தே யழிகின்ற மாயா
காயத்தேபசுபாசத்தே சிலர்காழுற்றேயுமதென்கொலோதான்
(திருச்செந்தூர்த் திருப்புகழ்-52)

Ativīrarāma Pāṇṭiyaṉ, the author of Naiṭatam is also credited with the authorship of Kācikāṇṭam, a section of 'Civapurāṇam and Kūrmapurāṇam'. Following the pattern of the purāṇas in Sanskrit wherein several sections proclaiming the holiness of Kshetras came to be interpolated, in Tamil Purāṇas also we have sections dealing with holy places. There are also independent sthala purāṇas with myths and legends galore to drive home some truth, to emphasise certain faith, to inculcate a moral. We have Tiruvāṇaikka Purāṇam, Aruṇacala purāṇam, Tiruvaiyāṟṟuppurāṇam etc. Ellappa Nāvalar of Saiva fame declares that his account is based on Civapurāṇa and Liṅkapurāṇa.

Among the Vaishnava Purāṇas Srimad Bhāgavatam was rendered into Tamil by *Cevvaiccūṭuvār* and Devi Bhāgavatam by Aruḷāḷatācar. Among the sthalapurāṇas we find 'Tirukkurukai māṉmiyam' and 'Kūṭaṟpurāṇam' of Tirukkurukaipperumāḷ Kavirājar alias Caṭaiyaṉ and an anonymous author.

Among the earlier purāṇas mention may be made of Kanda purāṇa Kacciappa Civāccāriyar (14th Century). This work according to tradition is based 'Sankara Sankitai' Sivarahasa Kāṇdam of the Sanskrit Original Skandapurāṇam. This work is divided into Kāṇṭas as Vālmiki Rāmāyaṇam is done and is as popular as the latter among the Saivas of Tamil Nadu. He is also the author

of several of purāṇas as like Taṇikaippurāṇam. He is well-versed in Vedas, Agamas, Nyāya and other Sāstras.

Among the other notable purāṇas 'Tiruvālavāyuṭaiyār Tiruviḷaiyaṭar purāṇam' of perumparṟappuliyūr Nampi is said to be a Tamil version of 'Sārasamuccayam' a part of Uttaramahāpurāṇam. Kaṭampavaṇa purāṇam by Vīmanāta Paṇṭitar is said to have its source in a work in Sanskrit of the same name. This deals with the sixtyfour divine acts of Lord Siva. Cuntarapāṇṭiyam of Anatāriyappaṉ of the 16th Century is again a Tamil version of a work bearing the same title in Sanskrit. *Tiruviḷaiyāṭarpurāṇam* of Parañcōti Muṉivar is reported to be based on Sanskrit work 'Hālasya mahatmiyam. But not every purāṇam in Tamil can be denied originality. In fact Cēkkiḻār's Periyapurāṇam is the source for the ineffective rendering in Sanskrit. the Upamaṉyubhakta vilāsam. It must not be forgotten that the purāṇas in Sanskrit contain reveal myths and legends that are Aryan and Pre-Vedic and several of them like the worship of Koṟṟavai and Dravidian.

Campanta Caraṇālayar, the author of Kantapurāṇaccurukkam, refers to this tradition in the lines - போதமுறு குதமுனி புகன்ற காந்தப் புகழ்க்கடலிற் படிந்து அதன்கட் பொருளதான மேதகு வண்புனலருந்தி...செந்தமிழ்தான காதல் மழை பொழிந்த அருட்கொண்டலான கச்சியப்பன்...

The influence of Sanskrit is pronounced in the field of *religio-philosophical* literature. In the various systems of philosophy and religion, in the various darsanas, several technical terms and concepts are employed commonly and such an arrangement facilitated mutual discussions and understanding and paved the way religious and philosophical eclecticism. Names of pramanas such as pratyaksha, anumāna etc, terms such as Carya, Kriyā, Yoga and Gnānā, Fūrvopakska, parapaksha and siddhānta, vāda and prativāda, tattvas such as prahriti, māyā, bhūtas, indriyas etc., logical terms such as vyāpti, hetvābāsha, hetu, paksha, sadhya etc , Sānkhya concepts like sattva, rajas and tamas, Vedantic concepts like Brahman, māyā, svarūpa-

lakshana, tatastha lakshana, sravana, manana, nididhyāsana etc., Mimamsa terms such nitya karma, apūrva, dharma etc. all these found their way in Tamil works on philosophy and religion either in their tatsama or tadbhava forms, particularly in works of polemic nature. One can see them in the works of Aruḷnanti civam, Civañāṇa cuvamikaḷ Vetanta Tecikar, piḷḷai Lokāchāriyār, Teventira Mamuṇivar etc. Among the early Tamil works that show greater acquaintance with Tamil lore, Vedas, Agamas, Yoga, etc. *Tirumantiram* which is assigned to the 6th century is noteworthy. There is the tradition which relates the advent of Tirumūlar from Kailecam. In his work one finds an eclective philosophy trying to reconcile the worship of different gods and different texts and faiths.

ஆதிப்பிரமனும் அணிமணி வண்ணனும்
ஆதிக்கமலத்தலர்மிசை யானும்
சோதிக்கில் மூன்றுந் தொடர்ச்சியில் ஒன்றெனார்
பேதித்துலகம் பிணங்கு கின்றார்களே

(திருமந்திரம்; பாயிரம் 104)

Veda and Swagama are both the works of God and as such are equally valid, he contents. He says 'வேதத்தை விட்ட அறம் இல்லை' and 'அண்ணல் அருளால் அருளும் சிவாகமம்' in the sections dealing with the greatness of Veda and Āgama (V. 51 and 64).

Philosophical concepts of God, soul and matter karma and grace, impurity of the soul and release from bondage are contained in the section on 'Upadesa' in the first tantra.

Mythological accounts contained in the Purāṇas are referred to in the second tantra. Reference to the gift of disc to Tirumāl, Dahoha's sacrifice, Brahma and Vishnu trying to reach the head and foot respectively when Siva stood like a pillar of fire, Vishnu measuring the universe with his foot cosmic creation by Siva with the assistance of Brahmā and Vishnu are some of the puraṇic accounts.

Sanskrit words and Tamilised Sanskrit words such as Pramāṇa, Kārya, Kārana, Tattuvam, Bodhakam, Uttaram,

Darisanam, Tarani, Bhānu, Sasi, Ādittan, Upāyam etc. are used by Tirumūlar.

The third tantra shows his mastery of yoga and familiarity with pataiyalik yogasūtra which sets forth the eight limbs of meditation, Iyama, niyama etc. He deals in detail with Kesari-Yoga, Paryaṅka Yoga, Chandira Yoga all of which are in the nature of mystic teachings of an esoteric nature.

The section 'Karuppattirumantram' in the second tantra deals with medicine. This is believed to be a part of Tirumūlar's work. If so it gives an idea of medicinal system which has concepts of Ayurveda and Siddha medicine. The Pañca-Pūta in microcosm, nādiparisha, tridosha or humours, eyedisease and cure are some of the topics dealt with.

His attitude to the twin great classical language is aptly expressed by him in the lines :

ஆரியமும் தமிழும் உடனே சொல்லிக்
காரிகையார்க்குக் கருணை செய்தனே.

(ஆகமச் சிறப்பு, 65)

The mission of Tirumūlar as he himself says is,

மூலாங்கமாக மொழிந்த திருக்கூத்தின்
சீலாங்க வேதத்தைச் செப்பவந்தேனே (திரும. 77)

It was for this purpose he was created by God, he declares:

என்னை நன்றாக இறைவன் படைத்தனன்
தன்னை நன்றாகத் தமிழ் செய்யுமாறே (திரும. 81)

When we come to the age of Camayāccāriyar we find this spirit of reconcilation continuing unabated. St. Tiruñānacampantar who lived in the 7th century praises Lord Siva as 'நல்லானை நான்மறையோடியல் ஆறங்கம் வல்லானை.' in the hymn of praise addressed to the Lord at cīrkāḷi.

Purāṇic lore found an abiding place in public mind even as early as the days of Paripāṭal where allusions to Palarāma, Krishṇa, Varāka, Vācuteva, Tirumāl, Tiripurāntaka and Kumāra

are found. Frequent references are made by the Saiva Saints like *Ñānacampantar* and *Appar* to the episode of Brahmā and Vishnu trying to reach the head and food of Siva. Yama being kicked by Lord Siva to save Mārkaṇṭeyaṉ, Vishnu assuming the to lift the mountain Kailācam, Siva's killing Gajasurā and wearing its hide, his destruction of three cities etc.St. Ñāṉacampantar refers in Teṉtirumullaivayil tiruppatikam (V 4) to the twentyfour sānkhya tattvas which have been accepted by the Saiva school of philosophy and improved upon. St. Appar's references to Siva as 'Viṭamuṇṭavaṉ', 'Nālvētam Kaṟaikaṇṭāṉ', 'Cāntoka sāmam ōtum Vāyāṉ', 'Ālaniḻal amarnta aḻakaṉ', Kaṇṇaṉum piramarōṭu kāṇkilai' etc. present the same picture of public awareness of puranic accounts. Similarly Cuntarar refers to him as 'pērumōr āyiram peruṭaiyār', Vaṭaveḷviyār, Vaṇaṅkum Vimalaṉ', pāṭiya nāṉmaṟaiyāṉ, naṉcamutuṇṭetu muppuram erittatu etc. The statements of Māṇikkavācakar:

'வேதத்தின் விழுப்பொருளை'
'ஆகமமாகி நின்றண்ணிப்பான்'
'சொற்பதம் கடந்த தொல்லோன்'
'சித்தமும் செல்லாச் சேட்சியன்'
'சருடக் கொடியோன் காணமாட்டாக் கழற்சேவடி'
'நல்லாழி நலமுடைய நாரணற்கன்றருளியவாறு'
'சந்திரனைத் தேய்த்தருளித் தக்கன் தன் வேள்வியினில்
இந்திரனைத்தோள் நெரித்திட்டு'

etc. reveal how Vedas, Agamas and Purāṇas were part of the heritage of Tamil Nadu during the period of camayaccāryar.

Secular Literature

Kātampari of Bāṇabhaṭṭa who lived in the court of Srittarsha (7th Century) is an outstanding prose work in Sanskrit. A poetic version of this work by Ātivārāca Kavi of the 15th Century is a notable work. we have the Naḷaveṇpā of Pukaḻēnti (13th Century) and Naiṭatam of Ativirarāmapāṇṭiyaṉ (16th Century) having the same them as in the Naishadham of Srittarsha ranked as one of the five Mahākāvyas. Utayaṇa whose fame was sung widely as referred by Kālidāsa in his lyric

Maghasandēsa is the hero of Utayaṇakumāra Kāviyam attributed to a Jain author. Brihatkathā of Guṇāḍhya is according to Taṇṭi, the author of Kāvyadarsa a favourite source book for the Sanskrit poets along with Rāmāyaṇa and Mahābhārata. The Peruṅkatai of Koṅkuvaḷir also called 'Koṅkuvēḷir Makkatai' is said to be based on a Sanskrit work which in turn is traceable to the Brahatkatha written in Paisaci language. This work is divided into a number of 'gathas'. The story of Utayaṇa was so popular that it is referred to in Maṇimakalai and also in 'Ciṟiya Tirumaṭal' of Tirumaṅkai Āḻvār and other works.

Kumāracuvāmi pulavar of Jaffna has translated Sisupālava of Magna, Raghuwamsa and Meghaduta of Kalidasa. Virutai Civañāṉi Yoki rendered into Tamil Patañcalis Yokasūtras, Brahmasutras of Badarayana Vyasa and Svetas Vatara Upanishad, Katirēsaṉ Ceṭṭiyār has translatad Miruccakṭika of Sudraka under the title Maṇṇiyal Ciṟutēr. Sukkirantti and Pratapaucleriyam. Aṟumukam Aṭikaḷ was well versed in Vedanta and wrote commentaries on Vivēkacintāmaṇi and Pañcatasapirakaraṇam. Vē antatēcikar an erudite Philosopher and author of quite a number of works in Sanskrit was also the author of Attikiri māṉmiyam, Adhikarasangraham, Parama Sopanam etc, which bear the impress of his scholarship in the philosophical literature of Srivaishnavas. Sarvadarsangraha of Vidyaranya dealing with sixteen systems of philosophy was translated by Ramachantira cattiri of Tañjāvūr District. Kuppucami Rāja was a polyglot well versed in Tamil, Telugu, Sanskrit, Hindi, English, Malayalam etc. and delved into Vedantic studies. He is the author of about fortysix works which include Pañcatasa Pirakaraṇam, Jivaṉmuktivivēkam, Vrittaratnāvali, Attangayogasūtram. Naradabhaktisūtram, Paninnivyakaranam with commentary and he also rendered into Tamil Kaivalyopanishad, Amitabindoopanishad, Skandopanishad etc. Maṟaimalai aṭikaḷ's translation of cākuntalam is a work that was effectively executed.

Conclusion

In the long history of Tamil literature we find the confluence of two great streams Tamil and Sanskrit flowing in Tamil Nadu each enriching the other. The literature is as much a creature of the time and environment as man himself. The thoughts expressions, depurment and behaviour of the Tamilians of the ancient caṅkam period when man lived closer to Nature, of the medieval period when he lived closer to God and the modern period marked by scientific temper when he lives closer to the machine cannot but be varying. Each has its validity of a sort. Subjective evaluation is bound to differ. If only we fallow the dictum of Tiruvaḷḷuvar:

> 'எப்பொருள் யார்யார்வாய்க் கேட்பினும் அப்பொருள்
> மெய்ப்பொருள் காண்ப தறிவு'

We will be the wiser and richer.

We must not fail to notice the contribution of Tamil genius to the heritage of Sanskrit. Sankara and Rāmānuja, Appayya Tīkcitar and Vetānta Tecikar, to mention a few among the many hundreds, have contributed in ample measure to that heritage. It has never been an oneway traffic. Nothing is an unmixed blessing. By and large Sanskritic heritage of the Tamils is a historical fact which needs to be recognized, and its study purshed for a better understanding of the contribution of Tamils to the Pan Indian culture and civilization.

THE IMPACT OF TAMIL CULTURE ON FOREIGNERS - A PLEA FOR A DETAILED STUDY—A NOTE

A. A. Monavalan

Clarification of the Phrase "Tamil Culture"

Clubbed together the phrase may mean the mode of life actively lived in its various phases by the Tamil people, and their aspirations as to their concepts of ideality and achievement. This paraphrase of the phrase, 'Tamil Culture, naturally takes us to the questions more often asked than answered, namely who are the Tamils? Where does their origin begin with regard to space and time? Many have been the theories put forward and none of them has been indisputably acceptable to all schools of historians and ethnographers.

It has been however customary with scholars to trace the history of the Tamils whether literary, political, social or cultural, to begin with the work, Tolkappiyam. Scholars of different following are agreeable to such a starting. To some of them it is the oldest Tamil text that has come down to us with its native glory and pristine purity. In the opinion of such scholars the history and culture of the Tamils start from the age of this work, fixation of whose date is again a vexed 'Bermuda'.

But there is no pausity of scholars both native and foreign, more discriminating and disinterested, who posit for this ancient work the theory of collective authorship at different

times. To this band of scholars Tamil Culture means pan-Indian culture even at this point of time since this period is centuries later than the age of Mohenjo Daro and Harappa, the proto-Dravidian pointers of civilisation.

All those make us aware of the problem of fixing a starting point where the tracing out has to commence from. Culture is social in nativity and character and as such has to be approached as a give and take process rather than as an individual trait.

The question has to be tackled at different points and a different levels involving the active collaboration of almost all branches of human knowledge available to us on date. But one cannot wait until such all-round collaboration is made possible and one has to make a start somewhere.

Compromisingly enough, one starts with Tolkappiyam taking it to synchronise with the Christian Era one or two centuries earlier. At this point whatever is available is considered to be an aspect of Tamil culture yet to become composite.

As pointed out earlier Culture means the summan bonum of the life experienced in the world, a compendium of all human experience by a particular ethnic group. For convenience sake this all-embracing term may be analysed in terms of several constituent aspects such as :

(a) Language
(b) Literature
(c) Religion
(d) Philosophy
(e) Music
(f) Dance & Drama
(g) Visual Arts
(h) Architecture, and
(i) Customs & Manners etc.

A glance at the titles of the paper presented in this seminar would tell us about the feasibility of such analysis.

Evolution of Cultural Impact - Intimacy or Immediacy -Interest-Influence - Impact

Culture is not individual, but social in origin as well as in organisation. Likewise even ethnological identity is as times very difficult to establish, because like individuals, the mixing up of ethinical groups results in diffusion of cultural aspects from one to the other. Such diffusion of culture results from the opposition of cultures which may have been caused by human needs such as wars, trade, travel, etc., or by natural causes such as great floods, earthquakes, or change of seasons, etc. The result is that different cultures are thrown into each other's *arms* and are looked up together for many years (in the case of human needs) or even for centuries (in the case of natural causes). Thus cultural confluence and commingling take place at the beginning. At a later period layers of such cultures are formed to become what may be called "composite" culture. This coming together of various cultures can be called the contact or intimacy of cultures, which is the initial stage in the path of cultural fusion.

The second stage is that of 'interest'. That is, showing or having keen interest in some of the aspects of the alien (adjoining) culture with which it is one's lot to be in contact. Such interest may or may not result in influencing or getting influenced by the culture in contact. Once the influence becomes strong enough to sustain severance of the contact such, influence is termed as impact. The analogy of induced current would make this point clear. A piece of an iron wire when brought to be in proximity of a magnet or an electrified wire, receives the current. It so happens that even after separation from the contact, the wire retains the power it received from the magnet. This is its received current or otherwise called induced current. Similarly, even long after the cessation of the contact, if one culture retains any of the aspects of another

culture, it is recognised that the dominant (the more useful according to Dr. T. P. Meenakshisundaran) culture has exerted its impact on the less dominant one.

Thus any study of cultural impacts has to steer its course of analysis through these stages namely intimacy-interest-influence-impact. The stage of interest in the process of cultural commingling is quite central in deciding the next stage influence. Even a cursory glance at the political and cultura histories of the world proves that political and commercial interests are more dominating than the others. These interestl decide more often than not the decisive role that the dominating culture has to play later on. Once such a role permeates the salient aspects of the less dominant culture, it starts getting inflnenced failing which would result in its political and commercial eclipse if not in its extinction. If the duration of such potential influence is fairly long, say for two centuries of more, subsequent removal of the contact however complete it may be, could not undo the effects of such contact and influence. To cut short the story, the influence imprinted already into the texture of the social fabric would have become an impact by that time. And this impact could be seen ingrained into several aspects of the less dominant culture.

The cultural maps of Rome and of the romance countries in Europe and that of Great Britain shot with as many purple patches as their respective cultures were able to absorb from their dominant ones, bear ample testimony to the efficacy of the theory so far outlined here.

An equally interesting image of such cultural impact of the European nations (destined to overbear) on the culture of the Tamils through the ages in general, and after the sixteenth century in particular world emerge, when this theory of cultural diffusion at the beginning and infusion in the end is applied to

Many have been the studies of such cultural impact of the western world on the Tamils, by scholars of eminence native and foreign. The western impact on our vocabulary, on our

prose style, particularly the impact of the English syntax, on the Tamil prose style willingly followed in the area of Christian writing, their impact on our educational pattern on the mode of our administrative machinery on our literary pursuits in respect of the form, the genres, the themes and even the techniques, not to speak of the day to-day routine of our urban life-one and all of these aspects of the western impact on our culture have been well understood. studied and analysed in the forms of essays, write-ups, books and even in the form of many doctoral dissertations.

Such efforts in tracing back to the ultimate aspects of cultural influence by the west have been possible only with a lending hand from various disciplines such as the history of our language, our literature, our temple art and architecture, archaeological findings, epigraphic evidences, our political events through the ages and that of our trade contacts. These native facts were also supported by records left by the western scholars, soldiers, traders and travellers from far and wide. All these facts amount to observe that a real estimate of cultural impact is possible only with an all round collaboration by the varoius branches of the human disciplines of all the cultural agencies concerned. Language and Literatures of the culture concerned are of course helpful to trace and decide the magnitude of the impact, but it is needless to say that language and literature alone would not suffice to carry out this task. Literature is not always a social document; it is at the best only a record artistically portraying the aspirations and achievements of the people concerned.

The proposed topic of this note to trace and assess the impact of the Tamil Culture on the foreigners is very interesting to name, and is quite flattering to a Tamilian; but a very difficult task to accomplish. It is just the reverse operation to be performed. The operational mode in the case of the former i.e. assessing the impact of foreign cultures on that of the Tamils is convergent in nature. It entails a deeper study of the

aspects of the Tamils and a casual survey of the influencing cultures. Whereas this reverse process is divergent in nature. A deep study of all the dominant cultures in their entire aspect has to be undertaken in all details with a fair knowledge of our cultural aspects.

Scholars like R.P. Catu Pillai, Mayilai Cini Veṅkaṭacāmi, Dr. K. Mīṉāṭci cuntaram have shown that to a vast extent many foreign scholars have contributed greately to the development of Tamil language and literature. They have all, Dr. K. Mīṉāṭci cuntaram in particular, brought to our notice how foreign Missionaries from Robert de Nobili onwards had adopted the Tamilian way of life, such as wearing the Tamilian style of hair and dress, taking to Tamilian food habits abstaining from drinking, changing their names into Tamilised ones, etc. Their contribution to the development of Tamil language and literature is quite salutory. No one could deny it. Their service in propagating the Tamil works abroad through translations and paraphras is signal and we feel greatly indebted to them for such service. But the question remains: were they so influenced by the native culture so as to bear the impact on them? Did any of the cultural aspects of the Tamils affect their way of life or thinking? To our knowledge the answer is ambivalent.

They were, most of them, Missionaries with the expressed purpose of preaching Christianity among the Tamils and enlarging their 'Fold' by conversion. The *contact* made possible by political and commercial victories over their European rivals and the natives provided them an opportunity to propagate their religion. This turn has necessitated their learning the native languages not out of any cultural love for them but only out of their professional necessity. They wrote many works; introduced prose form; compiled dictionaries, reformed our educational patterns; criticised and made us realise the human cruelty in the form of caste system-no doubt we have benefited largely from these for which we are greateful

to them-but these beneficial activities of theirs were only the concomitant products of their main love and labour of preaching their religion.

It is perfectly true that scholars like Dr. G. U. Pope, Ellis, Julian Winson, Dr. Green, etc. were more than mere preachers. Their interests in the literary and linguistic heritage of the Tamils was metareligious of para evangelic. They almost loved our literature at least the best of them in all earnestness of sincerity. And it is this earnestness and sincerity that had prompted them to convey the message to their countries through their languages. In short they were really interested in it.

But the overwhelming question again is: has our literature influenced them? If yes, to what extent? The influence if the answer is in the affirmative was partially due to the ethical character of our works which suited their volition and vocation in some cases, and partially due to the literary beauties of our works. But the influence does not seem to have percolated deeper down than such literary aesthetics to become an impact on their culture. In cases where these European scholars have composed works in Tamil, like those by Beschi for example, we would like to flatter ourselves that the Tamil impact is seen in them. In reality it is not an impact. An overall glance at the works by such Missionaries in the other areas of the world speak of the same story. That is, they selected the forms and techniques of the respective areas for their works in order to more effectively carryout their preaching job. We do not have evidence to show that any one of such scholars have composed works in their European languages using these forms or techniques. Nor has there been any study so far to show that any of our cultural items have had an impact directly on their life and letters. Sir Winston Churchill's use of our cheroots is an isolated example of such impact though not very significant. Such studies will greatly benefit both the cultures. These studies should be undertaken by the Tamils in various parts of

the world where there been such contact politically or by trade and commerce.

Except some stray examples of their speech and style having been interspersed with Tamil proverbs of literary references (Dr. Green), we do not have explicit examples of their being culturally influenced. That the Roman Catholics followed some of our rites and rituals even after conversion is not a valid point, because this is again to facilitate the path of convention to Christianity without much native friction. The only area wherein the Tamilian impact is observable on the West is that of vocabulary. From the days of Ptolemy onwards many words have gained currency in some of their languages. Scholars like Caldwell, Thiru. Ñāṇakiri, Dr. Subba Rao, Tavanayap Pāvāṇar and many others have done useful service in assessing their impact on the greater depth is a must for the Tamilologists.

It is therefore clear that while we are grateful for their interest, contribution and guidance in furthering our cultural activities, we do not have evidences that our culture has everted any perceivable impact upon them. In their cases, the *contact* provided them *intimacy* which resulted in their *interest* (professional) in our cultural items and in some cases *influence* was perceptible to a certain extent. It remains to be studied whether any of these influences have become cultural impact on their life and letters.

The issue becomes somewhat different when we enter the 20th century. Western interest in Tamil studies have taken deeper roots and in more divergent areas in this century. No more political dominance can be attributed here though, political harmony on the international scene has facilitated more and more cultural contact in the forms of trade, cultural exchange programmes, technological and scientific give and take, diplomatic contacts, etc. Advancement in the fields of Science and Technology facilitating swifter modes of communi-

cation and transport and sophisticated system of information retrieval and dissemination have played tremendous role in throwing various cultures into one another's arms.

As a result more nationalities have come to understand the significance of our culture. This is of course also largely due to the laudable contribution by the Missionaries who had spread it to these countries through their translations. In direct proportion to the numerical increase of the scholars interested in Tamilology, the areas of interest also became manifold, thanks to the aspect of specialisation. Foreign interest in Tamilology has taken wider roots and foreign contribution has started swelling in volume. Consequent upon such foreign interest, Tamil studies have found a place in the curriculam in many of the universities in Europe, the America and Africa and in the Oceania.

The concept of *dominant* culture in the later half of the 20th century being no more valid, the confluence of the cultures of the East and the West has been possible more or less on an equal footing. Under such circumstances, mutual impact of the cultures has become more real than in the past. The successive international conference seminars on Tamilology by the I.A.T.R. during the last decade have done yeoman service in mutual contacts and furthering such influences.

It is high time that efforts are taken to study the Tamilian impact on such diverse cultures. As more or less a century has elapsed since the message of our cultural aspects reached several parts of the world through translation, the interest fastening into influence might have by now become impact. It is in our own interest as the Tamils that such studies are undertaken in the forms of cultural collaboration, field studies, etc. for which international agencies might be willing to help. It is we the Tamils who should ultimately come forward to actualise such programmes failing which no amount of foreign help and collaboration in terms of finance, equipments and grants would be of any avail.

Unlike the West, the South East Asian countries provide ample scope in this regard. Sri Lanka, Burma, Malaysia, Siam, Thailand, Java, Sumatra, etc. have definite vestiges of our cultural influence and impact. The reason is not far to seek. As stated earlier political domination and occupation has always been the mainstay for any cultural diffusion at the initial stage and infusion later on. Our own Indian cultural scene shot up with many patches of western cultural aspects is an eloquent example of this trend.

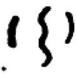
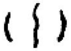
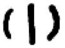
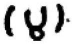
Works of our Caṅkam period, the early epics like Cilappatikāram and Maṇimēkalai, devotional songs of our Bakthi period along with the numismatic, epigraphical and inscriptional evidences of the South, bear native witness to the fact that our people had political and trade contacts with these South East Asian countries from long before the Christian Era. The political domination by the ancient Tamils over these lands is attested by various cultural items now become part of their life and letters. An interesting example provided in this regard by Fr. Thaṉināyakam is the existence of the word 'Tamiḻ' a common place noun in Thai which means to them now a black Indian who is cruel and hard. Studies in History, Sociology, numismatics, vocabulary, religious practices and beliefs-one and all these aspects of these nations prove unmistakably the impact of Tamilian culture on these diverse nations having more or less a composite cultures. Dr. T.P. Mīṉātci cuntaram, Dr. Filliozat, Fr. Thaṉināyakam, Dr. V. Rākavaṉ, Thiru, Ciṅkāravēlaṉ, Dr. A.L. Basham, Dr. Marr of SOAS, London, Dr. Sahai are some select names of an illustrious band of scholars who have already made some illuminating studies in this regard. Fr. Thaṉināyakam's services in tracing the vestiges of Tamilian culture all over the world and in these South East Asian Nations in special are of signal import. The myth of Kaṇṇaki, or the Rāmāyaṇa, the rituals of Tiruppāvai and Tiruvempāvai, the practice of religious conversion, the concept of the Pāṇṭuranka dance, the coronation festivals in Siam are some important items which reveal to us the cultural impact of the Tamils on these peoples.

Father Thaninhāyakam, Dr. T. P.Minātcicuntaram and Dr. Fillozat have specified many areas and aspects where there is much to be done to highlight the cultural influences of the Tamils on the cultures of these Nations. I do not want just to repeat the findings, suggestions and guidelines provided by these scholars to make my note assume the shape of an article with footnotes. The selfless effort of these eminent scholars will bear fruit only when some definite follow up actions are taken on the lines indicated by them. It is upto the organisations and Institutions wedded to such cultural programmes and dissemination, to realise these aims and aspirations into a reality.

ORIGIN AND DEVELOPMENT OF TAMIL SCRIPT

K. G. Krishnan

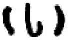
Tamil, among the Dravidian languages, has a hoary past. The literary activity of the times before the production of classical literature is still shrouded in vague tradition ye to be scientifically documented. The history of its script is none the less vague. Before entering into the subject, it is better to be clear about the terminology used in this paper. The name Tamil script is used out of sheer convenience. For there is no direct contemporary evidence for early times, regarding the name by which the script was known. Under the circumstances this name Tamil script will be applied at the first stage when it makes its appearance, conditioned by an important factor, described here. The script, if it is called Tamil, should be naturally expected to be used exclusively for writing matter set in Tamil language. Secondly, the forms used may be expected to be different from the sister scripts, derived from the same sources or evolved independently so that this name is thoroughly justified. If this criterion is applied, it will be seen that the earliest inscriptions known in the Tamil country having matter in Tamil language use a script not identical with the one used in the case of inscriptions of the contemporary period elsewhere in India written in Prakrit language and Brahmi script. Therefore it is felt that it is not necessary to call the script used in Tamil Nadu as Brahmi or Tamil Brahmi. On the other hand, we may call it straight away as Tamil.

The forms of the letters of the alphabet used in these early inscriptions engraved on the rock surfaces of the caves of Tamil Nadu do have some forms in common with those used outside Tamil Nadu in the north. The few forms not common to both, but used in Tamil only are ṉ , ṟ  ḷ ḻ and *m* . So also the forms used exclusively in the inscriptions outside Tamil-Nadu are many including those representing the voiced consonants such as *kh*, *g*, etc. There was a sporadic attempt made once to use *s*, *ś* and *dh* in about three inscriptions of this group from Māṅkuḷam and Ariṭṭāpaṭṭi. But these *two* letters also got eliminated in the other inscriptions which are, therefore, naturally considered to be later. The nature of their very sporadic occurrence is an argument against their being considered fit for assessing palaeographic development. Of the few forms pointed out above the fiirst three ṉ , ṟ  and *ḷ* are considered to be adaptations of *n* , r  and l by devising diacritical marks. The form of *m* is so unlike its counterpart · from which it could not have been derived, though both might have been evolved from another, as yet unknown, basic form. The duct of writing, as evident from the latter forms point only to this conclusion. This letter consists of a semicircle with a round form touching its base . This turned into the form of two cross

strokes meeting at the bottom leading to the Grantha, Kannada and Telugu forms, whereas in the Tamil *m*, the horse-shoe with a cross horizontal bar, took shape

Here it is relevant to consider a nūṟpā (Sūtra) No. 14 in the Eḻuttatikāram of Tolkāppiyam reading as follows:-

uṭ-peṟu puḷḷi-uruvā Kummē

i. e., a dot inserted inside will become the form (of this letter). Nacciṉārkkiṉiyar has commented on this rule to say that this deals with the form of the letter *m* as distinguished from *p* and that this nūrpā is placed here on account of the context where the previous nūṟpā deals with one aspect of the sound value of *m*. It is difficult to agree with the commentator when he suggests indirectly that the insertion of a dot distinguishes *m* and *p* which will be otherwise alike. The former is written by drawing a vertical line with an upward hook added to its right at the bottom . The Brahmi *m* in the north is totally dissimilar to this, while its counterpart to the South is a horse-shoe shaped letter with a cross-bar connecting the two arms. It is different from *p* by virtue of the hook at the base being lengthened upwards. It is well known that this lengthening of the right arm upwards happened in the case of p in Tamil Nadu sometime about the 3rd century A. D. and is met with in the Araccalūr inscription. But the cross bar for *m* was already there thus obviating the need for distinguishing *m* from *p*. We may, of course, agree with the commentator that this deals with the form of *m* for which, even as he says in his gloss, the dot for *m* put inside is an integral part and is different from the dot to be put outside this as well as other consonants as defined in the next nūṟpā (No. 15). It is, therefore, possible that the

dot put inside *m* was actually made into dash resulting in a cross-bar. It is well known that dots were rarely used on stones or copper and in such rare cases we find that the dot is shown as a short vertical or zigzag line above the letter.

The nūṟpā No. 14 discussed above is considered by a few scholars to be concerned with the form of *makarak-kuṟukkam* i. e., shortened *m*. But it should be noted that we get the confirmation of all the other letters specified by Tolkāppiyar to have dots such as pure consonants, short vowels *e* and *o* in the Iruḷappaṭṭi (Pāppampāṭṭi) hero-stone inscriptions and the Maturai Vaikai river bed inscription of Cēntaṉ. It is possible that the short *e* and *o* were the only two vowels required to be distinguished among the vowels of which the letters *i* and *I* are dots by themselves a and u are basic to the systems of any Indian alphabet. If some scholars consider that the dot is intended to be used to denote the short *matrā* of the sound, the question of *a*, *i* and *u* having no dots will remain to be explained. Therefore, as explained above, the dot for the letter *m* to be put inside is an integral part of it and hence Tolkappiyar prefaced this nūṟpā to the one which specifies the general characteristic of a dot over all the pure consonants. This use of a dot is over germane to the system of the alphabet described by Tolkāppiyar. But we do not find the use of dots over the Southern Brahmi inscriptions probably due to the non-observance of the practice on the rugged undressed surface on which they were engraved. We meet, of course, with the initial attempt to write the pure consonants and the vowel *a* attached to it alongside instead of using the dot or dispensing with it. It seems that this may have to be dismissed as a stray attempt not to be considered seriously for the purpose of delineating the evolution of the alphabet. For, one would expect the dots to have been used in this case on the pure consonant even when the vowel sign *a* is written immediately alongside. The incongruity of this practice is clear also if we note that this is not done in the case of consonants with the other medial vowels such as *ā*, *ē*, etc.

The sporadic attempt to introduce ś, s and dh in the inscriptions of TamilNadu was referred to above. It was noticed that they were not used in the later stages till the development of the Grantha script. Their elimination and their substitution by the nearest primary letters call for an explanation. This happened only in the case of words belonging to a language other than Tamil and borrowed for use in Tamil Nadu. It is apparent that the people using this script felt the need to provide for absorbing the words forming part of a material culture in the course of their contact with it, from the north *without* allowing these forms. The significance of this development should not be lost sight of, as it is echoed in the most ancient Tamil Grammatical work Tolkāppiyam. A nūrpā in Collatikāram of that treatise reading as follows:-

> Vaṭacol-kiḷavi vaṭa -eḻutt-orīi
> eḻuttoṭu puṇarnta coll-ākummē (No. 401)

defines the class of words called 'expressions (containing) northern words' as those that had assimilated (Tamil) letters. The context of this rule as the fourth among the four classes of words under use in Tamil grammatical tradition such as *iyaṟ-col* (natural words), *uriccol* (modified words), *ticaiccol* (words from border areas) and *vaṭa-col* (words from the far?) north indicates that this rule is meant for defining Tamil words adopted from Sanskrit. Naccinārkkiṉiyar, one of the commentators, defines *vaṭav-eḻuttu* as those that are pronounced by giving a heavy accent (*uṟappiyum* as in *kh*, **th** etc.), light but raised accent (*eṭuttum* as in *g*, *d*, etc.), and heavy but relaxed accent (*kaṉaittum* as in *gh*, *dh*, etc.), The nūṟpā refers to the elimination of these letters. But the example cited by all the commentators such as vāri, kuṅkumam, mēru, *maṇi*, etc., fall short of the purport of this nūṟpā. The relevant examples should be only those words which have sounds peculiar to Sanskrit but not present in Tamil and which are adopted in Tamil by substituting them with the first surd of the

varga or any other letter which was considered to be the nearest to the original in Sanskrit, e. g., *mukha* of Sanskrit being written only as *mukam* substituting *k for kh*, This is the process which involves the elimination of the Sanskrit *kh* and the writing of *k* in its place, which is common for both. Some other examples like Skt. *pāda* as Tamil *pāta*, *añjana* as *añcana*, *āvuti*, etc., fall under this category.

The next nūrpā (No. 402) running as follows:

Citaintaṉa variṉum iyaintaṉa varaiyār

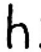
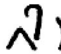
states that poets or authors do not exclude words which are agreeable though they contain sounds in a modified, broken or corrupt form. Commentators have given the following examples to illustrate this: *aramiyam* (ramyam), *Irāmaṉ* (Rāma), *metai* (meta), *carumam* (charma), *cūttiram* (Sutra), *ciṅkam* (simha) etc. They have given *āṇai* (ajnā), *Kaṇṇan* (Kanna) etc. as examples from Prakrit as covered by this nūrpā.

The Brahmi inscriptions referred to above contain words which will serve as examples illustrating the process defined in the two nūrpās. They are *nikama* (*nigama*), *tāṇa* (*sthāṇā*) and atitāṉam (*adhishthana*) covered by the *Sutra* nūrpā No. 401 and *acīriya* (*ācharya*), and *upācaṉ* (*upāsaka*) covered by the next nūrpā. Thus we find that at a particular stage in the process of writing, the elimination of the letters of the northern alphabet which are not present in the Tamil language took place before the time of *Tolkāppiyam*.

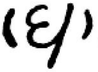
The consideration detailed above may lead us to think that, in the early times in the history of writing, the Brahmi script which was current in India had a group of letters consisting of nine vowels, (*a*, *ā*, *i*, *ī*, *u*, ū, *ē*, *ai* and *ō*) and fourteen consonants (*k*, *ṅ*, *c*, *ñ*, *ṭ*, *ṇ*, *t*, *n*, *p*, *m*, *y*, *r*, *l* and *v*) common to all the areas irrespective of the language for which they were used. The additional letters such as the 15 aspirated letters and 4 letters (*s*, *ś*, *sh* and *h*) in the case of the Northern

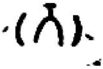
alphabets, and 5 letters (i, i, r, r and n) in the case of the Dravidian alphabets have been specially devised to serve the respective language that used those alphabets. It will be seen that the forms of the 15 *varga* letters cannot all be derived from their primary letters in spite of Buhler's sagcious attempts to connect them from the point of view of orthography and etymology but without considering their places of birth. In the case of the four letters used for Tamil referred to above only two letters *l* and *r* cannot be connected to their counterparts having the same place of birth. Under the circumstances it is best to hold that there was an earlier stage in the evolution of this Tamil script before its known first appearance in Tamil Nadu.

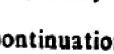
The occurrence of this form ( ) of *m* in the Ritigala inscriptions of Ceylon should be also taken note of. The evolution of this form in its later stages is not met with. Therefore it is a phenomenon occurring in isolation. Yet the fact that it occurs in the case of inscriptions written in Prakrit language seems to indicate that this form travelled along with the cultural movements from Tamilnadu to Ceylon but did not take root. The Sinhalese script has more to compare with Southern alphabet or Grantha script than with the Tamil script.

The evolution of the Tamil script commenced from the cave inscriptions. The next stage in the evolution in respect of some of the available forms is seen in the Arikkamēṭu potsherd inscriptions. The form for *t* ( ) changed into () involving the change of a line into a curve from the middle stem. The letter *l* developed a hook added to the shorter curve on the left (). The form ( ) is

used in addition to a developed form showing a tendency to shift the middle stem to the right and of the line.

The Satavāhana bilingual coin having a Tamil legend on one side contains a few forms showing a change. The vowel *a* written as is a percussor of the next form to be seen in the Irulapaṭṭi inscription .

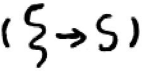
The top *mātra* for *k* started appearing as . The letter *t* appears with a dot proving that it is Tamil voiceless stop. The letter *t* retains the Deccan form of the two downward strokes forming one curve, apparently due to the influence of the script in the home area of the Satavahanas . The letter *m* is clearly the Tamil form changing the cross bar inside the letter into a short cross bar on the right arm. *V* has a round base attached to a short vertical stem.

The next inscription showing some substantial development is the one from Araccalūr, The form for vowel *e* an approximate circle with a dot inside. One cannot be quite sale whether the dot is an integral part of it or it is used to show that it is the short vowel. Very probably it is the latter. This cannot be confirmed in the absenee of a short medial *e* which also requires a dot. The form of *n*  is a distinct development. The central stem is a continuation from the top horizontal line. This is definitely the result of a running hand. *P* has reached a level form in respect of both the upward arms. The form *n* continues the

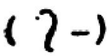
transition by showing its earlier form and also its later form where the central stem is shifted to the right end of the base line.

The inscription on the coins of the Āṇṭippaṭṭi hoard contain only one form which represents the next stage in its development. It is *ṭ*. This is written as continuing it from the Arikkamaṭu graffiti though it is not met with in the Araccalūr inscription in between.

The two inscriptions from Iruḷappaṭṭi show the next significant development in the evolution of the script. The vowel *a* is written ( ) indicating clearly the effect of a running hand. The letter u gets a hook at the beginning, thus pointing to its modern settled form ( ). The nasal *n* ( ) occurring in the (later) inscription of Vāṇāvarmaṉ from Iruḷappaṭṭi is a form not met with in the earlier inscriptions. Another important form showing significant change is n ( ). This completes the process of changing lines into curves from the original I through Araccalūr . The letter *ṭ* ( ) changes into in the later inscription from Iruḷappaṭṭi. N, L gets a simple change by dropping the projection of the base line to the left of the middle stem (). The form of *l* ( ) in Araccalūr gets accentuated and settled as . *V* exhibits both the open and closed forms ( ). The letter

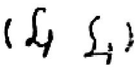
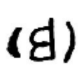
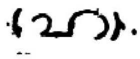
l is written in an easy way by avoiding the stem . The letter r gets settled instead of being a zigzag  . The final n assumes a running form

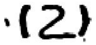
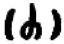
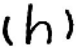
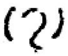
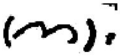
The Tirunātarkuṉṟu inscriptions which may be considered to be the next in the chronological order from the point of view of palaeography is known to us from early times. The recent discoveries point to its being placed at this stage in the development of the script. The only form ai not met with so far in any early inscription is which is made up of signs which cannot be explained easily. The letter m is written in a running hand with the cross bar turning into a curve ar its right end Another letter n exhibits an advanced form on account of the vigour applied to the ending part of the Iruḷappaṭṭi form .

Most of the Caṅkam hero-stones inscription will have to be placed around these times. But the one from Eṭuttanūr belonging to the reign of Makentiravarman carries forward the evolution. The vowel i, which had a gap in its history shows up here by a complete carving tendency from its original form in Arikkameṭu . The letter O is written almost like u showing only a slight difference  a definite curve formation of the original Brahmi form

The letters whose forms are newly met with in the Caṅkam inscriptions are ṉ and ḷ. The nasal ṅ is written as . L shows an advancement as

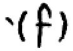
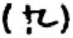
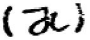
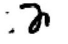
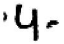
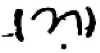
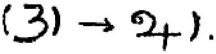
This is arrived at obviously by a change in the duct of writing the form of the earlier inscriptions written in these inscritions as 3 by curving the upper stem also. The letter n is written by curving the vertical stem of the angle .

We have traced so far the evolution of the letters of the Tamil alphabet in one part of the country where they are continuously available. Here we have to make a digression which will put the record straight. The forms described above pertain to a script called Vaṭṭeḻuttu which was exclusively used to write inscription in Tamil language. It is easy to determine the point of departure where the regular Tami- script evolved along its own lines, though the earliest inscripl tion in regular Tamil script appears first only in the 6th century A. D. The Vallam inscription of Makentravarmaṉ is under consideration. The most important forms which illustrate the point made here will be taken up. The vowel a is written as  . It will be seen that this form is quite unlike the one found in Iruḷappaṭṭi inscription. While the duct of writing could not have changed in the case of evolution of both the forms, it is clear that the form obtained in the Satavā hana coin  should have been the base from which both the forms developed. The stages in the gap between the two in respect of the Tamil script are not available. The next important form of letter is n written as . It may be noted that, while the

evolution may be explained, recorded evidence is missing. The original form (ſ) changed by the writer by attempting to write in a running hand every part of the letter beginning from the top line following the central stem into a curve , then on a short base line to a reverse writing upward The letter t is written by exercising the running hand over the form by reaching the right arm from the left side . The form of n  is evidently arrived by curving the lower right base of L instead of the upper stem  found in the case of Vaṭṭeḻuttu (e. g. Erattaṉūr). The next important letter is n , derived from the same base but obviously by making the commencement also a curve .

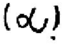
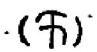
The analysis made above indicate that the evolution of the regular Tamil script must have been parallel to the evolution of Vaṭṭeḻuttu. The point at which the two seperated may be placed somewhere before the Araccalūr record. One of the letters which supports this probability is n written as . For, as explained above, the placement of two concave semi circles one below the other written as is certainly different from the placement of the two concave semi circles one below the other written as 3 is certainly different from the placement of the two concave semi circles connected by a short base line, one by the side of the other. . The stages of their evolution

happened at different times. Therefore the one is not the product of the other. The link that connects the Arikkametu with the Vallam through the Pre-Araccalur form is, however, missing in respect of the proper Tamil script.

The differences in the use of medial vowel signs in the case of both Vaṭṭeḻuttu and Tamil may be noted. The sign used for indicating long a is a horizontal elongation of the top line of the letter as in both the cases in the early stages; later on in the case of the Tamil script the addition of a downward stroke  signified the length. So also for the upward line added to the elongated top strokes was used for Tamil. In the case of Vaṭṭeḻuttu the curve from in the shape of a concave, opened upwards, was added to the middle crossbar  or to the ending part . The sign for *u* was simply the elongation by a line at the lower end  ,  etc. The vowels e and ē were medially indicated by the elongation of the top line to the left. In the case of Vaṭṭeḻuttu it became a lowered curve as against the upward bulging curve in Tamil  which got separated ultimately. In addition we find the use of a dot to indicate the short medial e and o, not, of course, uniformly adopted. The sign for *ai* was invariably the doubling of respective sign for e .

The stage reached at Vallam concerning the evolution of the Tamil script was carried through to its present stage over

the time-span of about nine centuries. The inscriptions which show the evolution of a few letters at their crucial stages will be discussed below:-

The inscription of Tantivarmaṉ from Toṇṭūr (8th Century) shows up a substantial change in most of the forms. V, has completely opened up at the top changing from its closed form at Vallam. The letter y has developed a loop  instead of the tripartite form. This continued right up to the middle of the tenth century when the triparatite form was revived thus reaching a steady stage at very early times. The form of t shows a downward lengthening, the next stage, when it was written horizontally, being reached in the period of Rājeṇtiraṉ I. It is in the inscriptions of Rējarājaṉ I that we find the top lines of k, t etc. tend to become curves which later on developed an arm to the left reaching the middle curve. It took nearly three centuries for this downward arm to reach and touch the middle curve of *k* which had also by then developed reaching the level of the central stem . The fully developed form appears first towards the later half of the 14th century (as is evident from the early Vijayanagaram inscriptions from Madam).

To sum up we may note that the Tamil Script has a long history almost parallel beginning with the Brahmi script of the times of Asōka. The script is found originally designed to write inscriptions all over India allowing for modifications in respect of Tamil Nadu and for additions in respect of other areas. The modifications in respect of Tamil Nadu are close to the primary letters of the alphabet. The processes involved in the evolution are along known lines such as the desire for change and economy. Change is witnessed by turning lines into curves and the curves into lines. Economy was applied

by using the running hand without taking off. The differences in the manner and timing of these processes has, as is well-known, resulted in the multiplicity of scripts, which have otherwise sprung from the same source.

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